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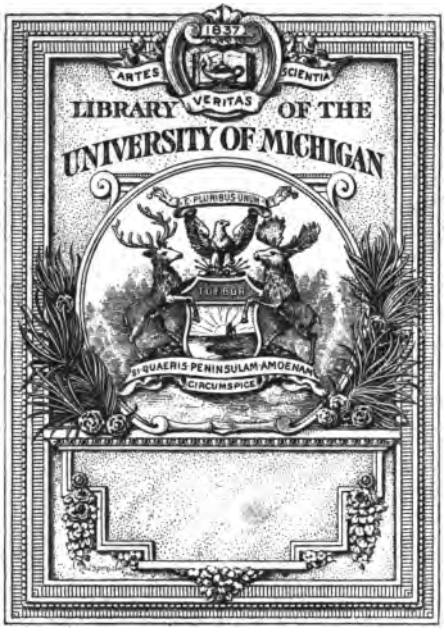
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THE

ECCLESIOLOGIST

10753-17

NEW SERIES (VOLUME I)

"Surge igitur et fac et erit Dominus tecum"

VOLUME IV

CAMBRIDGE
JOHN THOMAS WALTERS
6 KING'S PARADE
F. & J. RIVINGTON S. PAUL'S CHURCHYARD LONDON

MDCCCXLV

"DOMINE DEUS NOSTER, OMNIS HÆC COPIA, QUAM PARAVIMUS, UT ÆDIFICARETUR DOMUS NOMINI SANCTO TUO, DE MANU TUA EST, ET TUA SUNT OMNIA."

CAMBRIDGE: JOHN THOMAS WALTERS, KING'S PARADE.

ADVERTISEMENT.

In concluding another volume of the *Ecclesiologist*, and the first in which it has been disconnected from the Cambridge Camden Society, the Editors desire to return their best thanks to all who have assisted them, whether by notices of churches built, or restored, or desecrated, or by communications and suggestions of any other kind.

They hope, and they believe, that they have redeemed their pledge of conducting the new on the same principles as the former series. At the same time they beg to repeat the assertion with which they set out, that the Cambridge Camden Society is in no way answerable for the present volume. To implicate that body with it must be considered a wilful perversion of facts.

They have been requested from many quarters to bring out a number, for the future, every month, instead of every two months. With this desire they have, after due consideration, determined to comply; and they, therefore, beg leave to state that, on and after the 1st of January, 1846, the *Ecclesiologist* will appear on the first day of every month.

S. Luke's Day, 1845.

THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. I.—JANUARY, 1845.

PREFACE.

ERRATA IN OUR LAST NUMBER.

p. 202, l. 30, *for* mean *read* means.
p. 203, l. 3, *for* principal *read* principle.
p. 226, l. 24, *for* work *read* mark.
p. 244, l. 13, *for* Bonhurst *read* Bonhunt.
p. 244, l. 21, *for* Austy *read* Ansty.
p. 244, l. 33, *for* windows *read* rafters.
p. 246, l. 14, *for* Saltford *read* Saltwood.

more or less length, in the Three Volumes already issued. An appropriate place was found also for articles on church musick, and on all the decorative Arts which can be made subservient to Religion. But unfortunately there was, and we may perhaps say, still is, one thing more common than church building, or church restoring, or church decorating; namely, church desecrating. Consequently THE ECCLESIOLOGIST was obliged to devote some space in order to expose and denounce the most glaring cases of mutilation or abuse which came under the notice of the Society. Again, projected alterations or repairs in remarkable ecclesiastical buildings, or regulations as to the erection of new churches which seemed to act as a check to the

improvement of architecture, afforded subjects for earnest remonstrance on the part of those who had devoted themselves more especially to the study of church architecture, in its relation to the decency and propriety of Divine Worship.

Such has been the field in which THE ECCLESIOLOGIST has been engaged in the Three Volumes now completed. As emanating from the Committee of the Cambridge Camden Society, and, more especially perhaps, as acting straightforwardly on fixed principles, the Periodical obtained a circulation and influence far exceeding the most sanguine expectations of its conductors. While acting up to the promises made at its commencement, it fulfilled other, and those important, parts besides, and came to be scarcely so much a mere Report of the Cambridge Camden Society, as a general organ of Ecclesiology; that peculiar branch of science to which it seems scarcely too much to say, that this very magazine gave first its being and its name.

As might perhaps have been from the first expected, it was found to be a most difficult, if not impossible, task to provide, that THE ECCLESIOLOGIST should fairly and fully represent the views of a numerous and fluctuating Committee, not to say of the whole Society, in whose name that Committee issued the publication. It was indeed a faulty and incomplete constitution, by which a body of writers were to investigate and develope a new and delicate branch of study with no check but a revising Committee, of which they themselves were members, and perhaps a majority; with, on the one hand, a fear and unwillingness to compromise others in their assertions; and on the other, the unguardedness which divided responsibility seems always to produce. It was not found then to be a satisfactory arrangement by which the arguments or criticisms of THE ECCLESIOLOGIST were submitted to a Committee so constituted: a plan which, though it might have been fit for the management of a Report pretending only to state facts or things *done*, did not suit an organ which found itself in a position to study tentatively theoretical questions, and to guide and advise things yet *to do*.

Accordingly, so soon as it was seen on all sides that even the obvious advantage of the connexion between THE ECCLESIOLOGIST and the Society did not counterbalance the difficulties which arose from the method of its publication, it was judged better to disjoin the two. The Society, losing its organ, would also lose some obloquy, and a responsibility under which a part of it was uneasy. The ECCLESIOLOGIST, losing its former influential sanction, would gain in a greater unity of conduct more individual responsibility, more regularity of issue, greater general independence, and wider field of action.

Under these circumstances, upon the completion of the Third Volume, the Committee of the Cambridge Camden Society resolved to bring to a close the publication of THE ECCLESIOLOGIST. At the same time however they consented to the wish of those of their number, who had mainly written the magazine from its first establishment, to continue it in a New Series, upon their own responsibility.

The New Series then will be conducted by the very same writers—with few, if any, exceptions—who have contributed to the former volumes. The tone and principles of the publication will be the same, and its object identical. The difference will consist in this, that the Cambridge Camden Society is in no way answerable for the New Series. To implicate that body with this work for the future must be considered a wilful perversion of facts, after the present express disclaimer on the part of the Editors. On the other hand, the Editors, remaining members of the Cambridge Camden Society, must not be supposed anxious to shift their own responsibility upon that body, if they continue to view its proceedings with deep interest, and to record its operations with that affection which becomes those who have so long laboured in its behalf.

It may perhaps be asked, why THE ECCLESIOLOGIST is continued. The Editors propose to continue it, simply from a belief that it has not yet done its work. Several publications, which for power and pretensions seemed certain to extinguish or absorb it, have failed to set up in its stead a satisfactory sub-

stitute. So soon as there shall appear to be no further need for THE ECCLESIOLOGIST, either from the successful establishment of its principles, or (which must be even more effectual) from the failure of sympathy with its endeavours, the publication will cease. At present, as neither one nor the other is the case, the Editors believe that, by discontinuing THE ECCLESIOLOGIST, they would both throw away opportunities of advancing what they believe to be true and important principles, and would ungraciously disappoint many who have zealously supported them, and with whom they have themselves felt it always a pleasure and privilege to co-operate.

Time will soon shew whether the former success of THE ECCLESIOLOGIST was due to its connexion, or its principles. If to the latter, then its future prosperity may be relied upon. To secure this, the Editors beg the aid and support of all their friends; more particularly in respect of communications and intelligence which may enable them to maintain their position. In return, besides the advantage of more regular publication and increase of matter, they can promise a greater consistency of tone, more assured deliberation, and a field of action, sufficiently enlarged to embrace, more fully than before, all subjects in any way connected with ECCLESIOLOGY.

ORGANS AND CHURCH MUSICK.

IN the *Ecclesiologist* for September, 1843 (Vol. III., p. 1.), there appeared an article on organs, which deprecated the practice of placing this instrument under the chancel-arch, suggested the west end of the Nave as a more eligible position, and urged strongly the point that an organ was not *essential* to Church musick. It was stated in a subsequent number, that several communications of much interest had been received with reference to the former notice; which did not however cause the Editors to make any material qualifications to their statements. We propose now to resume the consideration of the subject.

We must first repeat our persuasion that Church Musick is, abstractedly and originally, vocal, and that no instrumental accompani-

ment is necessary for its perfection. There can be no valid objection, of course, to the use of instruments to give greater beauty and dignity to the Divine offices, so long as the independence of the voice is vindicated, and the accompaniment does not bring with it any arrangements or adaptations which are incompatible with sound principles. Any *a priori* arguments in favour of instrumental accompaniments, more particularly to the Psalms (which form indeed the greater part of the musical service), drawn from the consideration that they were sung in the Hebrew "to strings and pipe," seem, if they prove anything, to prove too much. For the Psalms, we suppose, were never accompanied in the Christian Church; and certain Churches have disallowed from the first any accompaniments whatever; and the manifest abuse of the introduction of a full orchestra in foreign churches for choral musick, is said to have excited quite lately the animadversion of ecclesiastical authority.

The musical service of the Church is of two kinds: the intonation, ecclesiastical chant, or *canto fermo;* and the more figured musick which is employed for canticles, choruses, and the like. It is for the latter that instrumental accompaniment is more particularly wanted.

Let us first consider the case of cathedrals. In these churches the Divine offices are supposed to be sung with peculiar solemnity, both for the greater glory of GOD as offered in behalf of a whole diocese, and for an example of propriety and reverence to smaller churches. Accordingly, they are endowed with ample choirs, and possess in themselves every requisite for the performance of Divine worship. It was never meant, we conceive, that these should be viewed in the same light as parish churches: indeed this is shown by the reflection that an individual performing his daily devotions for any length of time in a Cathedral church would not thereby be brought into any connexion with its clergy; would not enjoy, in short, any of those advantages which the guidance of a parish priest ought to convey. Consequently, a Cathedral Choir performs its offices without any necessary attendance of a congregation. The services proceed, in theory, with equal majesty, whether but a few strangers are present, who have come to quicken their devotion and elevate their thoughts by the "beauty of holiness" in a Mother church, or whether every square yard of nave and aisles is crowded with worshippers on some high Festival; met to offer a special act of thanksgiving, or to listen to the teaching of their Bishop from his chair.

We may remark, by the way, that if this view be correct, it is obvious how wrong it would be in principle to fit up a cathedral for congregational worship, by enlarging the choir in order to accommodate a fluctuating assemblage of laymen.

But with respect to the Organ. The choral establishment is supposed to be sufficient by itself to sing the service; yet, if it should be wished to obtain greater solemnity, it would be perhaps narrow-minded to object to the use of a choir-organ; which is indeed more distinctly church-like than a horn or a violoncello, the instruments sometimes employed to sustain the voices. Now, if the organ be restricted to this use, it will be seen that the great size of most modern

examples is unnecessary and injurious. For no greater compass is required than would be sufficient to support or equal the vocal musick: to drown the voice is plainly most wrong and undesirable. Now our great organs are generally double, consisting of a full and choir-organ. We suggest that these be separated, as is not unfrequently the case abroad. The choir-organ by itself would probably be so conveniently small that it might be placed, as of old, in the rood-loft; or in the choir, on the ground, at the north side towards the eastern part, as in Notre Dame, Paris. Thus it would not interfere with any particular of correct arrangement, and would be very near the singers, for whose assistance it is employed.

The full organ would not properly be used, we conceive, for the ordinary services. Upon great occasions it might well accompany a large assembly of worshippers in parts where they could join in singing, and would be well adapted for special acts, *e. g.*, of Thanksgiving, as a *Te Deum*, and for Processions, as at Installations of Bishops, Ordinations, and the like; and in short, any season at which merely instrumental musick or loud chorus-singing may be allowable. The use of the full organ in foreign cathedrals, at processions, is well known. We have heard in Paris a hymn sung with fine effect, the choir and choir-organ performing one verse, the people in the nave and the full organ answering alternately.

Thus the full organ need not have any close connexion with the choir: it has to do with the nave and people, rather than with the "ecclesiastical persons" in the chancel.

Consequently, the west-end is by no means an inappropriate position: its distance from the Choir, under these circumstances, not being open to any strong objection. Yet, if other more suitable situations could be found, it would be well at once to adopt them. We confess we think the triforia afford a very ready and suitable place. In a new church a shallow projection might be bracketed off in front of the triforium; as is the arrangement for the organ in the west side of the south transept in S. Sebaldus, Nuremberg.

In the case of parish-churches the organ, if admitted, will have a more general and intimate concern with congregational worship. Few parish churches are of such size—for it is only under our present low estate that Tewkesbury, S. Alban's, S. Mary Redcliffe, and Beverley, are not *at least* Collegiate—as that the whole area might not be made available for one common act of worship.

Hence two organs are less necessary. One instrument of moderate power, suited to the particular requirements of church or people, will be sufficient. Now in an ordinary church, arranged as it ought to be, we can see no place where it can stand without offence, except at the west end of the nave or aisles, on the ground. We do not believe that its distance from the Choir in the chancel will be a great inconvenience in the case of a church of moderate size: besides, in a parish church much figured musick, to be performed by a Choir alone, is surely to be deprecated. We must express our dislike, as a general rule, to what are called "Services"; which turn the Hymns and Canticles (pointed in the Prayer-Book for chanting, as if the Church did not

contemplate their being otherwise sung), into a kind of difficult anthem, in which the great body of worshippers cannot possibly take a part, and indeed could not take a part without disarranging that nice adjustment of the harmony of different voices, in which the beauty of this sort of musick consists.

However, if in an old church a suitable spot can be found for the organ nearer the chancel, there is no principle at stake which would make it advisable to prefer a position at the west end. And further, in a new church, if a proximity to the Choir be judged essential, there is no reason why even a special building to contain the organ should not be added to the plan;—provided always that this addition be not made to look like a sacristy, or porch, or chapel, or transept: in short, like any thing else than what it is.

In the former paper in the *Ecclesiologist*, attention was called to some of the abuses of modern Choirs, such as the inefficiency of the vocal part, the predominance of the instrumental accompaniment, and the like. We still believe that the former evil is mainly to be attributed to the increased size and greater importance given to the organ. The remedy of such cases is at hand: to augment the voices, or else to diminish or silence the instrument. It seems to us that people, generally, and still more organists in particular, are quite unable to conceive the organ as a mere subsidiary and unessential appendage to the Divine offices. To have the organ opened, and yet to be played for about *one minute* only in a long service (which may be observed abroad occasionally, when a single antiphon, *e.g.*, is accompanied), would seem most unreasonable. We, for our part, must be played in and played out of church; and have "voluntaries" here and there, besides being accompanied through every chant and response. The organist, in a word, is engaged for Sundays, and (say) Wednesday evenings only; and on these occasions the congregation, on the one hand, is anxious to have the full worth of their money, and the performer, on the other, will not relinquish his opportunity of display. We know a case in which changes in the Service, with a view to obey the Rubricks, were deferred, in consequence of the opposition raised on the part of the organist.

We may be allowed to conclude this paper with a few somewhat unconnected observations. (1.) The position of the organ in the Temple church, London, was a question of great difficulty. The historian of its restoration* devotes many pages to the various opinions proposed, and the reasons for or against each of them. It was positively suggested to place the organ over the East window! We object to the plan adopted, —a building added on the north side to hold the organ,—not because it is an addition: we have allowed that such an addition may be made; and S. Mary Magdalene College chapel, Oxford; Christ College chapel, Cambridge; and Winchester College chapel, all present examples of such an arrangement. But these are real organ-chambers: the Temple building is a structure, added on the outside of one window, and open to the church solely through the window, of which the shafts

* "The Temple Church, an account of its restoration and repairs, by W. Burge, Esq., Q.C. Pickering, 1843." A very interesting and able volume.

and triple arches remain as a sort of blind. Whether in such a building as the Temple, which is unusually regular and uniform, good taste would allow the throwing out a chamber, we are not called upon to decide; but we believe that if this is to be done, the way to do it is boldly to cut away wall or window, and so make the addition. But in this case a mean projection—(for the sides of the organ-chamber being out of sight are sufficiently shabby)—is defended by an architect, quoted in the book before referred to, for its chapel-like effect (p. 40.): whereas it is not a chapel, and therefore ought not to have such an effect. We should have said then with respect to the Temple, "if you must retain your huge organ, and cannot find any other place for it, build a legitimate organ-chamber where you choose; but do not erect a 'chapel-like' meagre structure, to be disguised by the arcade of the old window, and which is to have a vestry below (concealed by open seats rising one above the other to the wall), and a gallery in front." Here again we see that the organ, badly placed, has produced further anomalies.

(2.) No argument can be derived in favour of organ lofts from "minstrels' galleries" such as those in the Lady chapel, Gloucester cathedral, and the choir of S. Jaques, Liege. For these, like the stone rood-loft at Oberwesel on the Rhine, were used only for particular occasions, when more singers were employed. Yet these examples might furnish hints for new churches.

(3.) With us the organ pipes are usually arranged in a group of large pipes in the middle, and two similar clusters at the end; the three being connected by pipes arranged in gradation, or in two large groups, one at each end, the intermediate pipes being disposed in a curve. We would suggest that the large group be made, where it is possible, in the middle; and then let the pipes be arranged, from large to small, in order on each side, giving a pyramidal outline to the whole. This form will be found more graceful, and more suitable for a pointed church; and there will be less apparent necessity for making the pipes lie in different planes. Then by adding doors, we get the effect of a triptych. The leaves may be painted inside or outside, or both; (an instance occurs to us at S. Salvatore, Venice); so that, whether shut or open, the organ is made quite a decorative feature in the church. These doors are perhaps some protection to the instrument. We cannot but think that much might be done in the way here suggested, and by adding appropriate scriptures on, or near it, for improving the general appearance of the organ.

(4.) Precedent does not very much assist us in determining the position of the organ, because the great increase in the size of the instrument (which is the cause of our difficulty) is of a comparatively late date. In England, old S. Paul's, and Westminster, as Winchester now, had their organs above the stalls, north of the choir. In France and the Low Countries, the west end is the more common position, with a smaller organ (as at Sens and Paris), in the choir. In Italy there are often *two* of moderate size, one on each side of the choir: as in the Duomo, Verona; S. Mark's, Venice; and Florence (where they are at the north-east and south-east of the octagon); and Milan. In S. Peter's they are movable, on wheels. In S. Antonio, Padua there are four,

two on each side of the choir. At Ratisbon the organ is concealed behind the High Altar: perhaps the only objectionable arrangement in that magnificent church. At Treves there is a small organ north of the choir, and a full one at the west end. In Germany the west end appears to be the most common situation, particularly in new churches. The custom of placing the organ on the Screen, under what the Italians would call the "arch of triumph," has obtained with us only since the Restoration. It seems open to grave objections; nor can we think the difficulty successfully mastered by Mr. Pugin, who, in a design which we have seen, proposed to place the Rood above the organ on the Screen, thus endeavouring to combine the three. We cannot but think it much better to have a small organ in the rood-loft, or, better still, north of the choir, and the full organ in the most convenient place that can be found in the other parts of the church.

CEMETERIES AND CEMETERY CHAPELS.

THAT it has become necessary in almost all populous parishes, and especially in towns, to set apart for the reception of the bodies of departed Christians a greater extent of ground than is comprised in the churchyards already consecrated for that purpose, will not be questioned by reasonable men. Nor is this necessity anything more than the natural result of obvious causes. The rarity of our churches now compared with the multitude that hallowed this land in the beginning of the sixteenth age,—the continual encroachment of roads and profane buildings upon religious ground,—the lapse of centuries, and the prodigious increase in our population (this last a mark, as we trust, of the Divine favour) make it matter of surprise that existing churchyards have so long sufficed for our constant and ever-growing wants. Now however additional Cemeteries are absolutely required, and circumstances, which it is unnecessary to detail, render it probable that for their sites open parts of the country will be selected, distinct from parochial churches. We propose to consider what, in such a case, will be the appurtenances of the burial ground, what the character and the fittings of the building erected in it.

1. Many of the remarks upon "Churchyards," contained in the *Ecclesiologist*, Nos. XXXIV, XXXV., are applicable, in an equal degree, to Cemeteries. The stoutly-coped fence, the lichgate, the Cross, and the yew-trees, will be appropriate in any place of Christian burial. A detached Cemetery however will possess its own peculiarities. As the ground will be larger in extent, and dedicated not so much with a view to excite the devotion of the living as to secure a quiet resting place for the departed; so the bounding fence will be properly raised to a greater height, and made more difficult to surmount than is desirable in a churchyard. Into this ground there will be no more than one entrance, and that—for a reason given below—placed upon the western side of the enclosure, nearer the north or south part of it, according to the situation of the town. Nevertheless, it must frequently happen that the

position of the site, with regard to public roads, will lead to a deviation from the general rule, which assigns the west as the fittest quarter for the Cemetery Gate. But, wherever it be placed, a lichgate of unusual size and elaboration will form a plain symbol of the purposes of the place. It may well be built of stone, ornamented with sculptured figures and a groined roof, and perhaps have a chamber, or parvise, over it, for the accommodation of an ostiarius. Within the sacred precinct, freer liberty than would become a churchyard may be granted to the various modes of displaying affection for deceased friends, influenced as such display must be by the different feelings and worldly position of the survivors. Yet the most scrupulous care must be taken to exclude all allusion to heathen rites or heathen notions, and all the emblematical devices of despair; because in dealing with a Cemetery the grand truth must never be forgotten, that to the Faithful death is no death at all, but a very deliverance from death—from all pains, cares, and sorrows, miseries and wretchedness of this world,—and the very entry into rest. With this limitation, there will be no difficulty in allowing the exhibition of all conceivable testimonies of mindful love, from the wooden Cross and the flowers planted beside a mound of turf, to the high-coped tomb, or the more sumptuous erection of a Mortuary chapel.

2. In considering the proper treatment of a Cemetery Chapel, a question of fundamental importance at once suggests itself; namely, is the building to be fitted for the celebration of the Holy Communion? Several considerations induce us to answer this question in the affirmative. For (1.) There will certainly be one Priest attached to, and constantly officiating in, such chapel; and he will be bound by the LVI. Canon to celebrate Holy Communion twice a-year, at the least. If the rubricks of the Burial Service are obeyed, more than one ordained person, *priest and clerks*, will take part in every funeral; and as many of them as are of the second Order will be bound in like manner to celebrate twice in every year. But (2.) the establishment connected with a Cemetery will form a sort of college, or religious body. There will be, as we have seen, the priest and clerks; there will be the Choir, the bell-ringers, the sacristan, besides, perhaps, the diggers and masons employed in making graves and tombs. It is surely rational to conclude that the LORD's Supper will be celebrated in such a company as this, of whom some have the power to distribute, and all have need to receive, the BREAD of LIFE. If the parish church be at a distance, and the immediate vicinity of the Cemetery inhabited, other persons might be permitted to assist as well at daily public prayer as at the administration of the Sacrament. (3.) The Chapel will be consecrated; and it may be doubted whether a ceremonial of consecration has ever been put forth by any Church which does not comprehend the oblation of the mystical symbols of our SAVIOUR's Passion. It is certain that the form of Bishop Barlow 1610, that of Bishop Andrewes 1620, that of Bishop Laud 1630, that passed in the lower house of Convocation 1712, that approved in the upper house 1715, all comprise the celebration of Holy Communion; and in the absence of any authorised ceremonial, these may fairly be

taken to represent the mind of the later English Church. Again (4.) it would seem that no building has ever, in any age of the Church, been consecrated for public offices of religion without an Altar; towards which "all the prayers and devotions of the Church" were "offered unto GOD, and no where else for many hundred years, and still are in all the churches of the Orient, and in the Latin Church their Matins and Evensong, if of later ages not at it, yet always near and toward it." (Mede, Epist. lvi., to Dr. Twisse. See also his *Christian Sacrifice*, cap. 5, lib. ii., p. 363, folio). It is probably upon this principle that the detached Baptisteries in Italy are always furnished with an Altar as at Pisa and at Florence. At Padua there is a distinct chancel in the Baptistery. The numerous Altars existing in the Catacombs may also be referred to, as shewing their propriety in sepulchral churches. The Cemetery chapel, dedicated in honour of S. John, in the *Friedhof* of Nuremberg, has a chancel and Altar: it is now Protestant. The circular Mortuary chapel of the Holzschûher family, in the same Cemetery, has chancel and Altar. The chancel has stalls, and a seat runs round the circular nave. The chapel being private, the area is partly occupied by raised tombs. The form of this Mortuary chapel, in memory of the Holy Sepulchre, is very appropriate. Within is an affecting representation, in sculpture, of the entombment of our Blessed LORD.*

The celebration of the Holy Communion at interments may be said to be authorised by the English Church. For in the first Reformed book, as is well known, at the end of the Burial Office, there followed an order for *the celebration of the Holy Communion when there is a burial of the dead;* and, although this order is not found in the subsequent revisions, yet the present book, in designating the last prayer in the office *the collect*, must be supposed to contemplate it as part of a Communion Service used upon this occasion. It is not possible in any other way to explain the introduction of the word *collect*, unless by ascribing it to carelessness—an alternative from which every Churchman will shrink. But, it may be asked, is this view of the intention of the Prayer-Book sanctioned by the practice of those to whom its interpretation may be most safely trusted. This may be proved to be the case by many examples: for instance, the Communion was used at the burial of Edward VI.† Wherever, too, we read of sermons delivered at a funeral, we may conclude the sermon is a part of the Communion Service; that there the consolation of communicating in the Sacred Mysteries was at least offered to the attendant mourners. And a still stronger evidence of the Church's wish may be drawn from the fact, that in the Latin Prayer-Book, put forth under the authority of Elizabeth and recommended by her to the two Universities and the colleges of Winchester and Eton, the order for Communion at burials

* We may here throw out a suggestion, that the Benefit Clubs and Burial Societies existing among us might afford the germ for something more strictly religious, such as Confraternities. Solemn Anniversary Services for the members, which now take place in parish churches, would, where there are Cemeteries, be celebrated in the Cemetery chapels, which will require accordingly every necessary arrangement for the full performance of all the rites of the Church.

† Compare also the account of the Communion Service at the Funeral of Lord Shrewsbury in 1560.—*Hierurgia Anglicana*, p. 178.

is reprinted at full. "Pæculiaria quædam," says the proclamation, "in Christianorum funeribus et exequiis decantanda adjungi præcipimus, statuto de Ritu Publicarum Precum, anno primo regni nostri promulgato, in contrarium non obstante": in which the words *in contrarium* must be construed, not as Wheatley translates, with *statuto*, but with *non obstante*.

It will be allowed then, we think, for one or all of these reasons, that our Cemetery chapel must be provided with all the necessaries for the celebration of the Holy Eucharist; that it must face east and west (for otherwise the priest will not stand, when celebrating, upon the north of the Holy Table); that it must be divided by a Rood-screen, into Chancel and Nave; that it must contain an Altar and its proper fittings. There will likewise be stalls in the chancel for the clerks or choir, who, at least on occasions of more solemn interments, will sing a great part of the service. The lesson will require the use of a lettern placed in the midst of the chancel; unless, indeed, the pulpit in the nave—as may well be done—be employed for this part of the office. Westward of the rood-screen, and immediately fronting the "beautiful gate," (as the door into the choir was called by the ancient Church), will stand a feretory or bier, upon which the coffin will be rested during the performance of part of the service. Upon the coffin will be laid a pall of rich stuff, which may be made either in the form of a plain oblong, or cut with lappets, so as to fall over the sides. In either case a Cross of different colour and material will be fastened upon the pall, extending from end to end of it, and along the Cross may be worked an appropriate Scripture. Good colours for the pall are purple or violet with a red or scarlet Cross, or black with a white Cross. Authority for the use of such palls may be readily adduced. The inventory of plate, &c., belonging to S. Paul's cathedral, temp. Ed. VI. and permitted to remain even by the royal commissioners, includes "a pall of black velvet to lay upon the herse"; and in Sylvanus Morgan's "Sphere of Gentry" there is represented a pall, with a white Cross, lying under a herse, set up in honour of K. Charles I. The wealthy will provide these palls at their own expense, and make an offering of them to the chapel. Above the coffin and pall will be placed a herse, or wooden frame, covered with drapery, and ornamented with heraldic devices, banners, and lights. There are abundant precedents for the use of herses. In the Archæologia, Vol. XVI, is printed, at large, the history of a "variance and controversy between Mr. Garter, Mr. Clarencieux, and Mr. Norry, three kinges of armes, and the rest of the Hereaults and Pursuyvants of arms on the one part, and the Deane and Chapter of the Collegiate Church of S. Peter's, Westminster, on the other part, for, and concerning, the Herste, with the furneyture and garnishment of the same, of late erected within the same church at, and for, the funeral of the right honōrable the late Lady Katherine Knowles deceased, and for the right of all other Herstes hereafter placed, or to be placed, within the same church." This "controversy" took place in the time of Elizabeth; but herses were set up long after her time, and continued in use even after the Revolution of 1688, as may be seen from a plate given in Sandford's

Genealogical History, which represents the herse set up in S. Peter's Abbey, Westminster, for Mary, daughter to K. James II. Besides the pulpit, and the bier, and herse, a few seats may be placed in the nave, and also an alms-chest. Mourners will be relieved by an opportunity of securing the sympathy and prayers of the poor, even though Holy Communion be not celebrated, and no Offertory collection made. "Panem tuum et vinum tuum super sepulturam justi constitue. Quoniam eleemosyna ab omni peccato et a morte liberat et non patietur animam ire in tenebras."

The chapel is now furnished, but we have not considered its general character and its parts. As it will be used primarily for funerals, which bear a processional character, we do not scruple to recommend a west doorway of large size. This will be the only entrance into the chapel, and it may perhaps require a porch to be erected adjoining it. As, in obedience to the LXVII Canon, a short peal will be rung before and after every burial, there must be bells, and a tower to hold them. But the considerations which make a western doorway desirable, render the west end a less suitable place for the tower, which, consequently, may be erected on the north or south of the nave or chancel, in such a position that a small window in its west face will enable the ringers to observe, from the interior, the approach of the procession towards the chapel. The vestments of one priest or more, and clerks, the changes of hangings for the altar, the pall and the herse, will demand a capacious sacristy. Upon the north side, therefore, of the chancel a large vestry will be built, which, for the sake of security, will open only into the chapel. Chancel, nave, tower, and porch, may be pronounced the only indispensable parts of our building, but the pious wishes of private munificence may be indulged in the erection of aisles to hold monuments, or mortuary chapels.

The general character of the whole will be grave—sombre, for the portion of humanity is sorrow; but not dismal, for the sorrow of a Christian is full of hope. The windows, save the one over the Altar, will be small and few, and all will be filled with stained glass. The glare of day will be thus excluded, and a more fitting light will be created internally by the employment of solemn tapers. Round the walls will be hung pieces of dark-coloured tapestry, worked in suitable patterns, and frescoes will be painted above these. The subject for the stained glass, in the east window, may be the Resurrection, or the Final Doom. Memorials to the departed may occupy the side lights. These, and Brasses, will be the only monuments allowed in the public parts of the chapel.

To Churchmen, Cemeteries are new things, and we most earnestly trust that our architects, having no vicious precedents here to lead them astray, will choose the right road at first, and produce buildings which posterity need not blush to imitate.

ON MONUMENTS.

THE theory and proprieties of Christian Monuments have naturally engaged considerable attention during the last few years, as forming a most important part in that revival of architectural taste, which seems at length to have partially dawned in this country. Much investigation of ancient examples, and much eloquent enforcement of their universally fine feeling and graceful beauty, have already effected more than we might have hoped for in improving modern practice, and in checking that restless and ill-judging caprice, which owned no standard of excellence, and had no consciousness of the absurdities of its own creation. The half-naked marble effigy, the heathen emblems of inverted torch and cinerary vase, the pediment and the pilaster, the cupid and the cherub, have given place, in many a church, to the Catholick symbol of the blessed Cross, the glowing Memorial window, or the consoling and inspiring portraitures of Saint and Angel. Once more will monuments represent the departed, sleeping, as of old, in hopeful peace: not dead, extinct, annihilated, nor again in any unreal attitude of life; but only as it were, in expectant slumber, withdrawn but for a time from their fellowship with earth.* In a word, we are beginning to feel the force and meaning of these things, and heartily to abjure and detest the wretched and profane trash which, for the last two centuries, has disfigured our churches.

So searching has been the enquiry into this subject, that perhaps little now remains to be said about monuments, viewed simply as architectural features. It will not be our object to attempt to throw additional light on what is already well understood, but rather to discuss the ancient principles in connexion with present usage, in order to point out what kinds of monuments are best under particular circumstances, and how they may be treated in an age which refuses unconditionally to accept, even on questions of architectural propriety, the authority of mediæval antiquity.

Several designs for monuments have already appeared in the *Instrumenta Ecclesiastica*; and since more will be given before that work is brought to a close, it may be well, in this place, to call attention to the uses and positions for which these, and other kinds, are respectively adapted.

The evils of sepulture within the walls of churches are now beginning to be felt and acknowledged. Many an old church has already been brought to the ground from this cause; and many more are, to this day, distorted, disjointed, and seriously endangered (as was our own S. Sepulchre's, till its recent restoration), from the lapsing of the foundations through the same means. And though this extensive mischief has generally been caused by the most culpable careless-

* We may mention with much approbation the design of a very rich canopied monument, with crocketed canopy and double feathered arch, now erecting to the memory of the Rev. John Kempthorne, in Gloucester Cathedral. This contains a high tomb, and a brass; and the cost will be about £150. A still more elaborate design has been prepared for the laureate Southey, at Bristol. The figure lies with clasped hands on a richly panelled high tomb, with an elaborate stone screen, placed under a segmental arch, the soffit of which is groined and panelled. The architects of both the above are Messrs. Daukes and Hamilton, Gloucester.

ness, and might perhaps be easily avoided in future, still there are other reasons which combine to render the practice decidedly objectionable, except under certain circumstances, which we shall hereafter explain.

A question of great importance here occurs: Whether monuments may legitimately be placed within a church, when the body is laid in the precinct without? If we answer this on the grounds of ancient precedent alone, probably they may not; but, if we consider principles aright, and in combination with peculiar requirements, we shall, in all likelihood, come to an opposite conclusion.

Generally however we will assume that the monument is placed over the body, and that the latter is deposited in the church-yard. Let us first discuss this, the most ordinary case, reserving the others for subsequent consideration. Here then we may recapitulate the substance of what we have, perhaps, ourselves often said, before or after others. Church-yard monuments, if any are used, are either of wood or stone, recumbent or erect.

What a truly singular (it would be out of place, in such a subject, to say ridiculous) aspect does a modern church-yard present to a stranger, on entering its sacred walls! He sees a dense assemblage of green mounds—things well and appropriate in themselves—all lying one way, as they always should, and that to the east; but almost every one of them having at its head a tall slab of painted stone, with a conspicuous inscription, whereof the general tenour is of this kind: at the top a "SACRED TO THE MEMORY," in immense black letters of fanciful device; below it the name and date, next after that the accustomed eulogy of the departed; then some hackneyed verses, often of the most wretched, vulgar, and unmeaning, if not heretical, description; lastly, perhaps a text; and usually in one corner the name of the mason who perpetrated the design. The top, being carved into certain ornamental forms, affords space for an angel's cheeks in relief, blowing a gilded trumpet: a scythe and an hour-glass, a death's-head and cross-bones, a weeping willow, a broken column, or a Grecian vase. Sometimes these slabs are rendered still more offensive by a miserable imitation of Gothic tracery, even of great pretensions, though always absurd, because quite inconsistent and inappropriate.

But very strange and uncouth varieties of monumental piles are intermingled with these. There is the ponderous high-tomb, standing like an altar, on four or six legs*; the square pedestal, surmounted with an urn and gilt flames; the spacious railed enclosure; the broken column; the mural marble, disfiguring even the external walls of the church, as well as materially injuring the fabric. But we need not go through the list of deformities, which truly it were no easy task to perform. Grantchester church-yard will supply the curious with several most outlandish specimens of modern sepulchral architecture. †

* We have some doubts whether Mr. Ferrey's design for a monument about to be erected at FROME over the humble grave of Bishop Ken, is strictly correct as an *external* work. Allowance must, however, be made for the peculiar circumstances of the case. The top should not be flat so as to retain snow and wet. There is an ancient example in the church-yard of S. Mary, Astbury, Cheshire, which is well worthy of imitation.

† What design, we might ask, could have been conceived in worse taste than the *broken pagan pillar* erected, or about to be erected, to the memory of Grace Darling? Surely a very little knowledge and genius might have produced something better than this.

In the present state of our church-yards, it is hopeless, as far as effect is concerned, though it may be beneficial by way of example, to introduce really correct designs amongst such forests of strange anomalies; to do so is but to add more to the existing varieties, and so to increase the inconsistency. Yet the only way will be, thus gradually to supplant the one by the other, or to begin by laying all the erect head-stones flat on the ground, and reducing the size of each as much as possible. How do we suppose the church-yards, which we see thus disfigured, were laid out in the ancient days? Why, we all know that there was a great stone Cross reared high amongst the graves, a venerable weather-beaten yew-tree, a wooden lich-gate over the entrance, and, it may be, a spring rising within the precinct, or a brook running through it. Probably, too, beautiful foliage grew thick around, making the abode of the departed peaceful and secluded, as it ought always to be. Was there not a feeling in all this—a sentiment that few of us care to realise? But to confine ourselves to the one point of monuments; first of all, it may strike us as rather strange that, though so many ancient monuments remain inside our churches, one so seldom sees any church-yard monument as old as the era of the "Reformation." At least such a thing is of extremely rare occurrence, and quite the exception to the Ecclesiologist's ordinary experience. And the consequence is, that it becomes really a question of much research and consideration to determine what sort of monuments were used, or indeed whether any at all were, in ordinary cases, erected.

That low and simple head-crosses of *wood* were generally used seems probable, both from the analogy of Catholick custom on the Continent, and because the perishable nature of the material would sufficiently account for the absence of ancient examples at the present day. This kind of monument we have always recommended for the graves of the poor, as well as of the humble in spirit, who desire not the parade of costly funerals, and the pretension of magnificent monuments. One design has been given in the *Instrumenta Ecclesiastica*, which we have seen executed, and can strongly recommend for its becoming and unobtrusive appearance.

Certain fragments of stone, occasionally disinterred in church-yards, and some very few ancient examples yet remaining, lead us to infer that head-stones were also in use, but much smaller in size than those now in fashion, and invariably embodying some heraldic form of the Cross. These then are also legitimate forms for our adoption. And with this view, some plans have been supplied in the above work, which may be executed by almost any workman, and at a very moderate cost.

Why is it that we often see (for they really are very common, if we only look for them), a great number of stone coffin-lids, as they are generally called, used for the coping of the church-yard wall, or for steps, stiles, posts, or other purposes? This question is not very easy to answer without the aid of conjecture.

It has long been our own opinion, that stones *like coffin lids* in shape and detail, were not uncommonly laid on the turf as coverings to the graves in church-yards. Bodies were generally buried without coffins, as may be seen by illuminated drawings in ancient manu-

scripts. The deceased was swathed in cerecloths, marked with Crosses on the outside, and committed at once to the earth.* If every coped coffin-lid once covered a stone coffin, how can we account for the much greater rarity of these larger and more ponderous appurtenances, which would have been much less liable to removal or destruction? Or how could coffin-lids be generally found apart from the coffin itself? Yet a hundred of these floriated coped coffin-stones might readily be found for every single stone coffin that is brought to light. The truth seems to be as we have suggested: that graves were often covered (as we even now see them sometimes) with an oblong stone, for the purpose of clearly marking the spot where the deceased was laid, and preserving it from accidental encroachments and aggressions. This was also commonly done in the interior of churches. Many coffin-stones may be seen in the pavement where no coffin would be found on digging underneath. Floor-crosses,† which are the same in principle and use, cannot, of course, be regarded as the covers of stone coffins; nor is it probable that the latter should have been laid, as a rule, so near the surface, within a church, as to allow the lid to be level with the line of the floor. We regard floor-crosses only as a variety of coffin-stones, intended to cover the grave, as a brass, or other flat slab, the body being buried at a considerable depth beneath.

The *coped* form seems, indeed, directly intended for external exposure on the surface of the soil, in order to form a weathering for throwing off the rain and snow, as well as, perhaps, to prevent their being overgrown by the turf. Some examples exist to this day (as at S. Andrew, Cotterstock, Northamptonshire) of church-yard coffin-stones, apparently laid in their original position: but, in most instances they have been carried off for building purposes, or for the still more ignoble use of mending the village roads.

Unconsciously perhaps on the part of those who perpetuated a practice of very early date, the use of coped coffins was continued till long after the troubles of the sixteenth century, and indeed is not wholly abolished even at the present day. We have met with several of about 1650, exactly similar to the ancient forms, but without the sculptured Cross. It may be presumed that at the time these were laid down a great many ancient examples remained undisturbed in our church-yards. In a debased form they are yet common. To omit the floriated Cross is however to retain the shape without the spirit.

These then are the three most correct kinds of monuments for church-yards: the last being equally appropriate for the pavement of the interior, if not coped with too high a ridge to intercept the passage. The old Lombardic slab, as it is generally termed, that is, the flat grave-stone, with incised Cross and marginal legend, gives the idea of one of the best and simplest forms that can be recommended; and it has the advantage of precluding, by its circumscribed limits, a long

* Burial in lead however was common enough in the Norman, if not in the Saxon period. Of this not only records exist, but many actual examples have been found, as recently in the Temple church, though these are of rather later date. Stone coffins were still more common, and of at least equal antiquity. In early examples there is usually a space cut to the shape to receive the head. A very curious specimen is a stone coffin shewn in the crypt of Wells cathedral, in the side of which a thick copper vessel was inserted, containing a heart preserved in some astringent liquor.

† See *Instrumenta Ecclesiastica* for specimens of ancient designs.

eulogistic epitaph of the deceased. In these slabs the Cross is more usually incised than worked in relief.

Before we speak of internal sepulture, a few words will properly be said on that peculiar and very ancient custom of burial immediately underneath the wall of a church, which is, as it were, an intermediate step between the precinct and the sanctuary itself. This was very often done in chancels, in the case of a Founder's tomb, or where a rich mural canopy was inserted subsequently to the erection of the fabric. In some cases it is evident that the church walls were built directly upon the coffin-lid. This may be seen externally at S. Andrew's, Bottisham, and at S. Keneburga's, Castor, near Peterborough. In the former church there is a long row of stone coffins, placed under an arcade along the wall of the south aisle. No doubt this was intended, partly at least, to prevent the possibility of disturbing the remains at any future time. There is no reason why a limited number of strongly-arched recesses should not be made deep in the foundation walls of new churches, for the reception of those who may have been in any way connected as benefactors, or otherwise, with the fabric. Some persons will perhaps ask,—Is there any reason why there should? We answer, that except for those by whom the idea of privileged sepulture is acknowledged and appreciated, such an arrangement would confessedly answer no end. It presumes that indiscriminate sepulture within the church is disallowed or discontinued.

All the ancient monuments which are to be met with in this country, may be classed under eight general heads.

These are:

1. Sculptured coffin-stones.
2. Recumbent effigies.
3. Plain and low sepulchral recesses, with or without either of the above.
4. Brasses and incised slabs.
5. Canopied mural tombs, differing from (3) in size, projection from the wall, and degree of richness.
6. High-tombs, often bearing a brass or an effigy of stone or alabaster.
7. Floor-crosses and Lombardic slabs.
8. Sunken effigies, *i. e.*, slabs shewing a part only of a figure, in an open circle or quatrefoil, at the head or feet, or both.

Each of these will demand a few observations as to their appropriate use.

For a Founder, especially if of rank or consequence, nothing can be more correct than a low arched recess in the chancel or aisle wall, provided the style be not later than Decorated. A low shelf, or ledge of masonry, should be placed under it against the wall, upon which either a recumbent effigy with clasped hands may be laid, or a coffin-stone, sculptured in bold relief with a floriated Cross. If it be preferred, it is still less expensive to lay down a flat slab of dark native marble, bearing an incised Cross with floriated stem and calvary, and with the arms or badge of the deceased by the side, and a legend cut in deep characters round the edge. This is an elegant and simple design. At the same time we should have some hesitation in recommending its introduction in an ancient church, which would in some sort be

committing an anachronism; but in a new edifice, and under the above circumstances, it is perhaps almost exclusively correct. For it is probable that founders' tombs were peculiar both in position and design. Even now they are common enough in the north wall of chancels, though a vast number may have been destroyed in demolishing credences and sepulchres, for which they were often used, or may now lie hidden behind wooden altar-panelling. If the founder of any new church should desire this ancient form of sepulture, the tomb might very well be constructed during his life-time, and a recess prepared under the wall in laying the foundations. Such anticipative works were extremely common in ancient times, as we may infer from dates and names partly cut and never finished.

Recumbent effigies are confessedly among the most touching and interesting ornaments of a church. We doubt if any object more strongly arrests the attention of all, whether young or old, learned in, or ignorant of, Ecclesiology, than the simple figure, as it lies prostrate over the tomb, ungraceful though it be in its drapery-folds, and rudely severe in its outlines. The cross-legged knight in his hauberk of mail; the bishop with chasuble and staff; the abbess in wimple and habit;—would that our statuaries could work forms that shall ever elicit the feelings with which we behold these! But indeed the experiment would be so dangerous, unless our artists could realise the full feeling of the ancient forms, that we can hardly express a wish or a recommendation to revive the practice in general. Yet the recumbent effigy in S. Thomas's, Exeter, shows that our sculptors may still hope to catch something of the ancient spirit.

The same, but in a much less degree, might be said of Brasses. Here however we have no hesitation in urging our artists to recover so fine and effective a department of Catholick art. We believe that brasses are the most fitting kind of monument that, under general circumstances, could be adopted. When we consider that their cost would not exceed, and seldom equal, that of mural tablets, we shall think it strange indeed that a positive and most unsightly disfigurement should so long have been universally preferred to one of the greatest ornaments which a church can possess. There may indeed be at present a difficulty in procuring them of correct execution, and reasonable cost, though we shall always be glad to give information how this may be done; but a general demand for them would immediately produce the requisite supply.* How to adapt our modern dresses to the severe and plain lines of the ancient gravers, would readily be learned from the suggestions thrown out by Mr. Pugin, on this subject.†

Sculptured or incised slabs are precisely on the same principle as brasses, for which they were probably a less costly substitute. These are generally late, and of alabaster; but early examples are found,

* We have seen some excellent brasses furnished by the Messrs. Waller, of London. One large double brass, with canopies and legend, cost £60; another, a floriated Cross, with calvary and legend, £15. We take this opportunity of informing our readers that these gentlemen have made arrangements for making monumental brasses to any size and degree of richness.

† An Apology for Christian Architecture, p. 34.

sometimes on high tombs. It may be remarked that various slabs of this kind are sometimes marked with five small Crosses, like altar-stones, as at S. Peter's, Tempsford, Bedfordshire; a circumstance likely to mislead. We have met with several other instances; one at S. John's, Stamford.

The canopied mural tomb is the most costly and beautiful of all monuments. It ought to have crockets, pinnacles, finials, shafts, buttresses, panels, and tracery, with under-groinings, colour, gilding, and diapers, according to the style and design. In some cathedrals these stand isolated like a shrine; but this is rarely the case in parish churches, where they are almost always strictly *mural.** Generally they are formed in the wall, which is recessed to the depth of about two feet, to include a table-tomb without projecting beyond the wall-line. Effigies seem the most usual and appropriate complements of these recesses, which must be regarded as partaking of the character of niches. A vast number of ancient mural tombs of this kind remain; many exhibiting the finest possible workmanship, and the greatest profusion of ball-flowers, mouldings, feathered cusps, and other decorative detail. We need hardly cite the incomparable tombs of Westminster Abbey, nor observe that the Percy Shrine, at Beverley, may indeed have once been the wonder of England for its chasteness and extraordinary richness of ornament.

Some examples of Perpendicular date, by their enormous size and height, violate true principles, which require that such features should always be subordinate. Such an extravagant design is the tomb in the chancel of S. Andrew, Hingham, Norfolk, which extends from the ground to the roof.

This kind of monument however in no respect defends that favourite modern deformity, a *Gothic mural tablet.* We object to these altogether as most faulty on the grounds both of principle and effect. It is just like trying to make galleries look tolerable by panelled Gothic fronts. A white marble slab, enclosed between two buttressed pinnacles, and recessed some few inches behind a crocketed canopy, the whole standing out perhaps on a moulded bracket between two windows, or over a door; this is often erected, at a very great cost, under the mistaken idea that because its details are Gothic, it is therefore consistent with Gothic principles.†

A priest's monument must be devoid of high pretension.‡ Either a brass, or a floor-cross, with a chalice sculptured on one side of the stem, is the most fitting. It should be laid down in the chancel floor, in our opinion, whether it immediately covers the body or

* The most beautiful example within seven miles of Cambridge, is at All Saints, Landbeach. The fine specimens at S. Michael, Trumpington, and All Saints, Little Shelford, may also be mentioned.

† We think ourselves justified in this opinion, even though a very few mural tablets occur (as at All Saints, Bakewell), of ante-reformation date. There is a great want of propriety in thus perching aloft that which should lie immediately over the ground, as the idea of contact with earth is surely an essential one in monuments.

‡ Sepulchral recesses, as described above under the third head, with effigy in full vestments, are not very uncommon. But even these are more usual in the nave or aisle wall, than in the chancel. Many examples of these monuments may be found in *Fisher's Collection of Bedfordshire Antiquities*, and in that noble work, *The Sepulchral Monuments of Great Britain*, 5 vols. folio, published in 1796, which contains a great number of illustrations of every kind, style, and period. At S Mary's, Fulbourn, near Cambridge, there is an emaciated effigy of a former Rector, close to the Altar.

not. For a grave-stone, in its highest use, is not so much intended to mark the exact spot of sepulture, as to record the fact, and commemorate the event in the prayers of the Church. The consecrated precinct is so far a part of the church itself, that he who lies in the one cannot be considered as absent from the other; and therefore the expression, "here lies," is not inappropriate, even though it be not inscribed precisely over the remains. Monuments form so conspicuous a part of the decoration, as well as of the moral of church architecture, that to deny them a place in the interior of the sacred fabric would be to deprive it of no inconsiderable portion of its religious effect. At the same time, sepulture within the area of a church is so plainly fraught with serious evils, that its general adoption at least is as earnestly to be deprecated. The alternative therefore of depositing the body without the walls and the monuments within, which is not unfrequently adopted the present day, appears to us to be wise and unobjectionable.

High tombs occur principally in chancels, or near Altars, and usually attached or at least close to the wall. They were often used for Easter sepulchres. The position on the north side of the High Altar is well known. At All Saints, Milton, and S. Mary's, Sawston, near Cambridge, there are high tombs in this place which date after the "Reformation." The latter was erected during the reign of Queen Mary. The best place, however, for these tombs is a chantry chapel. Here they may be rendered gorgeous with heraldries and painted effigies. In other parts of a church they are apt to be too cumbrous, as well as too prominent and conspicuous. For example the alabaster effigies so commonly in vogue from the time of Queen Elizabeth downwards, generally partake too much of pride and ostentatious display in their great size and the exuberance of their ornament. Thus they encumber rather than decorate a church. Nevertheless, they are infinitely better than the modern pagan marbles. Upon the whole however they appear to us the least desirable to revive of any kind of monument; and, indeed, they were the invention of a late period, at least in their isolated and altar-like form; for when placed under rich canopies, their nature and effect are materially changed, principally from their recessed position within a wall.

There is an unusual but very becoming kind of monument, which may be called the coped high tomb, of which a specimen from the church-yard of S. Giles, Bredon, Worcestershire, is given in the *Instrumenta Ecclesiastica*, Part III. There is a fine example at S. Mary's, Salford, Bedfordshire. In this case, the design resembles a low coffin-shaped sarcophagus, standing about two feet above the floor.

The sunken effigy is a device which might perhaps be fit for modern adoption, though ancient examples are either so rare, or so little appreciated, that we doubt whether a single attempt has been yet made to revive their use. For this reason it may be well to describe them in detail. A thick slab of stone or marble has a deep circle, quatrefoil, or other geometric aperture, sunk in its upper face at one extremity, in which, a little below the level of the surface, is represented the head and neck of the deceased, and sometimes part of the clasped hands, as if the whole figure were encased, and but partially revealed

from within the solid stone. At S. Andrew's, Utterby, S. Oswald's, Howel, S. Nicholas, Normanton, and S. Stephen's, Careby, all in Lincolnshire, very good examples occur. Sometimes the feet are shewn at the bottom, as well as the head at the top of the slab; but this is not very often found.

Coffin-stones are often raised on low plinths of masonry, even when not placed under an arch. At S. German's, Scothern, Lincolnshire, there is a beautiful one sculptured in relief, of Early English date. It is placed close to the western entrance; a remarkable position, which we remember to have observed elsewhere, and one that may perhaps have been dictated by a sense of unworthiness to approach nearer to the Altar.

Thus very briefly and imperfectly have we gone through some of the principal heads of a subject which is almost boundless, though its practical importance is so great, and its interest so engrossing, that it well deserves again and again to be brought forward, even in so cursory a notice as we have been able, at this time, to present to the readers of the *Ecclesiologist*.

REPORT OF THE THIRTY-NINTH MEETING OF THE CAMBRIDGE CAMDEN SOCIETY.

On Thursday, Nov. 7.

The President having taken the chair at half-past seven o'clock, the balloting for new members commenced, and the following gentlemen were elected:—

The Earl Somers, Eastnor Castle.
The Rev. Dr. Hawtrey, Head Master of Eton school.
The Rev. H. Alford, M.A., late Fellow of Trinity college, Wymeswold, Loughborough.
Rev. W. F. Addison, M.A., Alderley, Macclesfield.
Mr. C. Anderson, Camberwell, Surrey.
D. Archer, Esq., Kingsdowne House, Swindon.
Mr. J. Buckman, Cheltenham.
Rev. C. R. Bradley, M.A., Ash, Canterbury.
George Brien, Esq., Trinity college.
Rev. W. H. Beauchamp, M.A., Christ's college.
Rev. W. Burkitt, M.A., Bromfield, Maidstone.
J. E. Buller, Esq., Chase Lodge, Enfield.
P. Clarke, Esq., Queen's college.
Rev. J. M. Cripps, M.A., S. John's college.
J. Eastwood, Esq., S. John's college.
Rev. J. Irvine, M.A., Leigh Vicarage, Manchester.
R. Ferguson, Esq, M.A., Fellow of Pembroke college.
Rev. Aug. Granville, M.A., Corpus Christi college, Piccadilly, London.
J. H. Gandy, Esq., Trinity college.
H. Hall, Esq., East Retford.
R. Hand, Esq., Stafford.
H. A. Holden, Esq., Trinity college.
J. King, Esq., Augley House, Cranbrook.

Rev. C. Read, M.A., Ticehurst.
Rev. P. V. Robinson, M.A., S. John's college.
F. Rogers, Esq , Truro.
Rev. F. H. S. Say, M.A., Braughing, Ware.
W. H. Symthe, Esq., Caius college.
Thomas Salt, Esq., Stafford.
Rev. C. Wardroper, M.A., Upleadon.
T. Watson, Esq., M.D., Henrietta-street, London.
J. B. Walford, Esq., S. John's college.
Mr. Ward, Architect, Stafford.
F. F. Wells, Esq., Trinity college.

A list of presents received since the last meeting was read by F. A. Paley, Esq., Honorary Secretary; and the thanks of the meeting were given to the respective donors.

The following report from the Committee was read by the Rev. B. Webb, Honorary Secretary:—

"The Committee have again to congratulate the Society on the steady increase of its members, and the extension of its operations.

"Thirty-four new candidates, proposed since the last meeting in the Easter Term, have been this evening added to its numbers.

"During the long vacation the third volume of the *Ecclesiologist* has been brought to a close: and the Committee have resolved that the publication shall not be continued in the name of the Society. A wish however has been expressed by some members of the Society to carry on the work in a new series: whatever arrangement of this kind is consented to by the Committee, care will be taken that the Society shall not be compromised to the views expressed in it.

"The 2nd, 3rd, and 4th parts of the *Instrumenta Ecclesiastica* have been published since the last meeting.

"The 7th number of the *Churches of Cambridgeshire*, which will contain All Saints', Haslingfield, is on the eve of appearing.

"The working drawings of the chancel of All Saints', Hawton, Nottinghamshire are expected to be ready in the course of the present term. It is proposed to publish in a similar way, by subscription, the beautiful church of S. Andrew, Heckington, Lincolnshire.

"The Committee have now in their possession full working drawings of three ancient churches, selected to serve as models for the colonies. The three churches are All Saints', Teversham, Cambridgeshire; S. Mary, Arnold, Nottinghamshire; S. Michael, Longstanton, Cambridgeshire. Tracings of the last have been forwarded to the United States. Tracings from the former are preparing for New South Wales and New Zealand.

"A grant of £10 has been made towards the restoration of the church of S. Mary, Wymeswold, Leicestershire.

"The Committee have it in contemplation to increase the library of the Society. With this view, they have subscribed to the proposed series of *Architectural Parallels*, by Mr. Sharpe, of S. John's college, a member of the Society; to the *Treatise on Byzantine Architecture*, by the same author; to Mr. Potter's *Monastic Remains;* and to the *Monastic Ruins of Yorkshire.*

"The thanks of the Society are due to the Lord Viscount Clive for his present of the second volume of Mr. Gally Knight's *Architecture of Italy*, completing that work.

"The Committee have lastly to announce that a new Architectural Association has been successfully established in the Archdeaconry of Northampton, under the patronage of the Lord Bishop of Peterborough."

A paper on "Architectural Drawing considered as the handmaid

to the study of Ecclesiology," was read by the Rev. Philip Freeman, M.A., Chairman of the Committee. He commenced by insisting on the value of a knowledge of mouldings; and explained the method of drawing their outlines in section or elevation. He then proceeded to propose a nomenclature for the science of mouldings, referring to the ingenious work of Professor Willis (who was present), on the subject. The latter part of the paper was devoted to an examination of Hogarth's propositions with respect to beauty. Mr. Freeman then applied these principles to the phenomena of the various *styles* of mouldings, and showed that the Decorated forms answered all Hogarth's conditions for the highest beauty and grace. Whence he concluded that this might be regarded as another argument in justification of the Society's principle that *Decorated* was the most perfect style of church architecture.

During the reading of Mr. Freeman's paper, Mr. Wordsworth, the poet-laureate, who had been some days on a visit to the Master of Trinity, and is an honorary member of the Society, entered the room. The whole Society rose, and remained standing till the President, having conducted him to a seat, resumed the chair, when Mr. Freeman proceeded with his paper, which at the conclusion was loudly cheered.

After some observations by Mr. Ellicott, of S. John's college, and Mr. Freeman, the President addressed the Society. Alluding to the change in the future management of the *Ecclesiologist*, announced in the Report, he said that this arrangement had been long contemplated, indeed for more than a year, and had only waited the termination of the current volume to be carried into execution; as most of the readers of it were already made aware by the advertisement printed at the end of the last number, in which subscribers were requested not to renew their subscriptions till further notice. The paper had hitherto come, or been supposed to come, under the revision of the Committee. This would be no longer the case; and no member, either of the Society, or of the Committee, could be held in any way responsible for its faults or eccentricities. The Society henceforth would be, what beyond all question, it was desirable it should be, an Architectural Association, and nothing more. He hoped that the publication, under a narrowed responsibility, might be continued in a more cautious and considerate spirit, without any diminution of its professional usefulness; a usefulness which those practically conversant with the various subjects it treated of warmly attested, and which even its worst enemies allowed. He regretted that in the index to the volume just completed, some churches had been undeservedly classed under the head of "Churches desecrated," probably through an oversight of the compiler: the imputation conveyed in the term was so painful and revolting that, though he could not agree with those who, for fear of giving offence, would not have any cases of desecration noticed, the term itself was one which, in his opinion, ought to be most scrupulously used. The Society would also see from the Report that the Committee had not been idle in the vacation. They had made plans of churches, derived from the neighbourhood of Cambridge, available for the United States of America, New Holland, and New Zealand. The Society did "bestride the narrow world like a Colossus." The paper just read

also showed much research and labour in a difficult department of the Society's investigations. The "Round Church" case had, as they would have collected from the newspapers, undergone a judicial decision since they last met; and it would be satisfactory to the Society to know that this had been decidedly in favour of the churchwardens and parishioners. The case, as he understood, was likely to come before the Court of Arches during the present year. They had probably also heard during the vacation, when at a distance from Cambridge, for not a copy, as far as he could learn, had been addressed to any one here, of a circular with the singular title of an "Appeal to the Protestant Public," in which disingenuous conduct was attributed to him (the President); if so, it was due to the members of the Society to assure them at this, the first opportunity, that they might safely and unhesitatingly answer that the charge was untrue. This circular had been, as he was informed, distributed with malicious industry in the district with which he was ecclesiastically connected, and attested by the signature of ten or a dozen clergymen, who had never had the good manners or Christian charity to write and ask him about the real facts of the case, before setting down their names to stamp the President of the Camden for not a "true man." He had only very recently obtained a copy, and was now in correspondence with the parties to ascertain the expressions of his on which the charge was founded. Some of them might have fallen in with a letter from a distinguished foreigner (Count de Montalembert), of whom he should be sorry ever to speak but with respect, and who had been an honorary member of the Society, having been elected on account of the zeal he had manifested in rescuing and restoring the architectural monuments of his country, at the same time and under the same impulses in which the Society was similarly engaged in this. That letter had been published, it did not appear whether with the writer's permission or not, in a Roman Catholic Review, and an argument greedily derived from it, both by Romanists, and by those who wished to involve the Society in the charge of Romanizing, to the effect that it had no right to employ itself in the restoration of chalices and church ornaments, without going over to the Roman Catholic faith. This kind of argument would equally tell against those who restored churches, or the Prayer-Book, or even the Bible, or anything else which the English Church has in common with the Church Catholic. For his part, however little it was to the credit of the parties by whom such a private letter was written and published, apparently for the sole purpose of founding an argument upon it to the disadvantage of a third party, not implicated in the correspondence, he considered this incident one of the most fortunate things that had lately happened to the Society; as there could not easily be found a better argument for those who desired to get credit for being (what, if he knew the Society, its members were), faithful and dutiful members of the Church in which they had been dedicated to GOD, for being, in fact, neither Papists nor Puritans, than to be, as they now were, repudiated both by Puritans and Papists. The rest of the letter in question, now in his possession, the *Dublin Review* had not thought right to publish: it would have told a different and a

triumphant story. From the mention of one honorary member the transition was natural to another: he could not but advert, now that their visitor was gone, to the revered person whom they had seen among them to-night. He (Mr. Wordsworth), might be considered one of the founders of the Society. He had sown the seed which was branching out now among them, as in other directions, to the recall of whatever was pure and imaginative, whatever was not merely utilitarian, to the service of both Church and State. Their visitor would appreciate the propriety with which the meeting had made no stranger of him; he had seen them as they were; he had seen them at work, and would gather from that view that they were endeavouring to carry out the purposes he (the President) had never failed to encourage them to follow, namely, the increase of their scientific knowledge of Ecclesiology and church architecture, as a fertile source of congenial relaxation, always in subordination to the severer studies and more serious interests which claimed their primary attention, whether as students of the University, or children of the Church. After a few more observations on business, the President adjourned the meeting at a quarter before 10 o'clock.

REPORT OF THE FORTIETH MEETING OF THE CAMBRIDGE CAMDEN SOCIETY.

On Thursday, Nov. 28.

THE President took the chair at half-past seven o'clock. The Rev. Dr. Mill, V.P., came in after the business had commenced.

The following candidates were balloted for and elected:—

The Viscount Campden, Trinity college.
Hon. G. Herbert, S. John's college.
Hon. E. H. Stanley, Trinity college.
Rev. J. W. Blakesley, M.A., Fellow and Senior Tutor of Trinity college.
Rev. J. H. Jerrard, M.A., Fellow of Caius college.
Rev. Vincent Raven, M.A., Fellow and Dean of S. Mary Magdalene college.
J. F. Baird, Esq., Trinity college.
G. Barrett, Esq., 247, Tottenham Court-road, London.
E. R. P. Bastard, Esq., Balliol college, Oxford.
C. Beanlands, Esq, S. Catharine's hall.
H. D. Blanchard, Esq., Trinity college.
T. Brocklebank, Esq., King's college.
T. B. Cooke, Esq., Trinity college.
Captain Darnell, Clifton, York.
W. Elliott, Esq., Bishop's Hull, Taunton.
W. Elliott, Esq., 3, Adelaide-place, Stepney-green, London.
J. Howe, Esq., Trinity college.
G. P. Hubbock, Esq., Ponder's-end, Enfield.
J. D. Hutton, Esq., M.A., Trinity college.
Rev. J. M. Jephson, M.A., Trinity college, Dublin.
G. K. Kerr, Esq., Queen's college.
W. Otty, Esq., Queen's college.
Rev. J. H. Randolph, M.A., Bradfield, Manningtree.
G. N. Vansittart, Esq., M.A., Trinity college.
G. C. White, Esq., Trinity college.
A. Wilson, jun., Esq., Queen's college.

A list of presents received since the last meeting was read by F. A. Paley, Esq., Honorary Secretary.

The following report from the Committee was read by the Rev. B. Webb, Honorary Secretary:—

"The Committee have to observe, in the first place, that the number of new members admitted this evening, amounting to 26, is almost unprecedented, considering the short time which has elapsed since the last meeting, on which occasion 34 were elected, making in all 60 for this term.

"The Treasurer was directed, at the beginning of the term, to take measures for collecting the arrears of subscriptions due to the Society; and the returns to his application are such as to require this respectful acknowledgment on the part of the Committee.

"Proofs of the engravings of the chancel of All Saints', Hawton, have arrived from Mr. Le Keux, and are exhibited to the members this evening. The very speedy publication of this work may now be expected.

"The Committee would call the particular attention of the meeting to some specimens of brasses lately executed by the Messrs. Waller, of London. These will show that the ancient sepulchral brasses can be most successfully rivalled. The Secretaries will gladly furnish information as to the designs and prices of these monuments.

"The specimens of wood-carving, exhibited this evening, are the work of Mr. Ringham, of Ipswich, well known for his labours among the wooden roofs of Suffolk.

"The thanks of the Society are again due to J. S. Forbes, Esq., for the *Essai Historique sur l'Abbaye de Cluny*; to J. H. P. Oakes, Esq., for *Le Tre Porte del Battistero di Firenze*; and to the Right Hon. the Earl of Shrewsbury, for the elaborate casts of a third high-tomb with figure and weepers, which forms the last of the set given by his lordship.

"The Committee have added the magnificent series of 25 lithographic views of Gothic buildings, by M. Simonau, to the library of the Society.

"An anonymous present has been received of Boisserée's folio views of Cologne Cathedral."

Some excellent specimens of wood-carving by Mr. Ringham were exhibited, and explained by the Rev. P. Freeman, Chairman of the Committee. He observed that three out of the prize competitors at the exhibition of wood-carving in London, of whom Mr. Ringham was one, had been brought up in a school of ecclesiastical work. Mr. Ringham had thus gained his skill by accurate study of ancient examples, the way always so strongly recommended by this Society.

A coloured drawing of a piece of old needlework, supposed to be part of a cope, now used as an ante-pendium, from H. L. Styleman Le Strange, Esq., was submitted to the meeting.

A paper was then read by the Rev. F. W. Collison, M.A., Fellow of S. John's college, on the History of Altars. He adduced passages from ancient writers in chronological order which mentioned the material of the altar; showing that stone and wood had been simultaneously used in most ages of the Church; and proving that Bingham is, on more than one occasion, wrong in inferring from particular passages that wood was the more common material. Examples were enumerated of altars in wood, stone, gold, silver, and even in earth; and much interesting information about ancient churches was con-

tained in the extracts which were quoted. Mr. Collison next showed that Ridley's injunction for breaking down altars could not be binding upon other dioceses. He sketched the history of the disputes respecting altars from that time to the accession of William of Orange, assigning each order or counter-order bearing on the subject to its right place. He established that stone altars (if ornaments of the church), were distinctly enjoined by the last enactment of the Church, at the revision in 1662; by which the Rubric enforcing the use of such ornaments of the Ministers as were in use in the second year of King Edward VI., was strengthened by the remarkable addition of the words "ornaments of the church." No one could deny that a stone altar was such an ornament in the year referred to; and this Rubric of 1662 is the only authoritative standard of the Church, repealing absolutely any intervening canons, precedents, or injunctions.

The thanks of the Society were given to the writer.

After some remarks on the paper just read, in the course of which it was stated that stone tables are at this day almost universally used by the Protestants abroad (as was also argued by Durel in his *Government of Foreign Reformed Churches*, p. 30, ed. 1662), while the altars of the Roman Catholics are almost as universally cased in wood, the President adverted to a circular which had been issued by direction of the Committee, requesting payment of arrears, and to the fact mentioned by the Treasurer that, though nearly 400 such applications had gone out, all for small sums, and chiefly to persons who had left the University, only one case (as he understood), had occurred of retirement from the Society. This was a circumstance probably unprecedented in the affairs of similar Societies. He also alluded to a report, about which questions had been asked, concerning a legacy of £6,000 which was said to have been left to the Society; communications had been received which authorised him to say that he believed it to be true, though not of such a nature as to justify the Committee in announcing it officially. He also paid a high compliment to the great and successful exertions of the Rev. A. Sayers, and the Committee engaged in the restoration of the church of S. Mary le Crypt, GLOUCESTER, by whose exertions a sum beyond all anticipation (including a munificent donation from the executors of the late Mr. James Wood), had been collected, and the work conducted under the direction of architects (Messrs. Daukes and Hamilton), one of whom was now present, having come to consult the Committee on a point of some difficulty.

An audited statement of the accounts of the Society, since May, was submitted by the Rev. H. Goodwin, Treasurer.

The Rev. W. Scott, of Queen's college, Oxford, expressed the pleasure he had had in attending a meeting of the Society, and moved a vote of thanks to the President, which was answered by acclamation.

A paper by the Rev. B. Webb, on the "Adaptation of the Pointed Style to tropical climates," was deferred for want of time.

The meeting adjourned, some time beyond the usual hour.

ANNUAL REPORT OF THE BRISTOL AND WEST OF ENGLAND ARCHITECTURAL SOCIETY, 1844.

THE Architectural Society of Bristol has published its Fifth Annual Report, containing the laws and regulations, and a very considerable list of Members.

The Report of the Committee states that the Society followed the example of the Cambridge Camden Society in forwarding a memorial to her Majesty's Commissioners for Building Additional Churches and Chapels, with reference to certain points in their rules which appeared liable to objection, *e. g.*, the introduction of galleries, the toleration of pews, the position and material of the font. These representations met with kind consideration at the hands of the Commissioners.

The Committee recommends to the Members to aid in promoting the circulation of the *Bristol and West of England Archæological Magazine.*

The south Porch of S. John Baptist, Slimbridge, Gloucestershire, has been restored under their superintendence, and a grant of money made for the repair of the Tower of S. Mary's, Bitton.

A Norman font, also, has been erected in the church of All Saints', Bristol, at the expense of the Vicar of the parish, under the care of the Committee.

AN Architectural Society has been established in the Archdeaconry of Northampton, under the patronage of the Lord Bishop of Peterborough, the Diocesan. It already numbers above one hundred members. The rules are similar to those of the earlier Architectural Associations.

SURGE IGITUR ET FAC: ET ERIT DOMINUS TECUM.

IF the *Ecclesiologist* and those concerned in it have had a good deal to bear, and to try them, from without, they have had more to rejoice in, and to encourage them, in themselves. Among other such sources of encouragement they have been fortunate in their mottos; and the glow of comfort and hope that has occasionally sprung up to them from this cause is something which none can tell but those who have felt its power. It is like a talisman, or a charm. At this moment, when pausing on the threshold of a new career, we might have felt some disposition to misgiving, if not alarm. Such a feeling, if it ever existed, must be dissipated by the recollection of a monosyllable that has often before now girded up our resolution, and set hope in the place of despair—TRY. How much *work* there is in that little word! Whenever people have told us we *could* not do such or such a thing, we have all the more set ourselves to do it, and have done it by the word TRY. It has cleansed churches, rescued fonts, restored the altar without "setting up altars," transformed sectarian churchwardens into active and loyal servants of the sanctuary, reconciled parishes, and abolished pues. It involves, in fact, the whole

character and history of the *Ecclesiologist* and the Cambridge Camden Society. They now part company: the mother sends her child to seek his fortune: may they go on in their parallel ways, working, it is hoped, to the same end, so far as that has GOD'S favour, doing twice the work, because each doing as much as before in its own way. They may now start afresh on their several roads: the one with increased activity among its members resident in the central scene of its operations; the other, building a more substantial edifice on its old foundations, when it shall have cleared them of the rubbish thrown in through haste, or taken at random. Yes, we will TRY again; if this little word has already given us hope, our new motto shall give us confidence, *Surge igitur et fac, et erit Dominus tecum.* FAC may well be taken as the development of TRY.

EPIGRAM.

On a modern church to which, though conspicuous by its spire, was attached a very inadequate chancel.

A shallow chancel, scarce six feet by ten,
Which rail'd and painted forms a decent pen;
A lofty spire that bears its glittering vane
One hundred feet exalted from the plain—
Say, was this would-be-Christian elevation
Built for devotion or for ostentation?
By the tall spire we guage the pride of man,
The world's devotion by the chancel span.

1. *Memoranda connected with the building of the Chapel of the Holy Trinity, Roehampton.* By the late J. W. BOWDEN, Esq. London: Rivingtons. 1844.

2. *Views and Details of Littlemore Church, near Oxford.* By H. J. UNDERWOOD, Esq. Oxford: 1840.

A MELANCHOLY interest clothes the little pamphlet which we have named the first at the head of this article; for within the few months which have elapsed since the publication of it, its author has been called away from the service of the Church in earth.

Of the chapel at Roehampton,—whose chief founder, we believe, as well as annalist (though his deep modesty has left this untold in the pages before us) Mr. Bowden was,—some account has already been given in the second volume of the *Ecclesiologist.* We need not therefore again describe it, premising merely that our regret (which, by the way, was not expressed in that article) at its wanting that *essential feature*, a chancel, is not by lapse of time diminished; nay rather by maturer reflection, deepened. Of this lack, at Roehampton, the immediate cause was probably, as we shall show, imitation of Littlemore church; the ultimate cause, in both cases, the confusion existing a few

years back, in the minds of those *very early* restorers (for every year is liow an age) of Catholic architecture, between college chapels and parish churches. The form of the college chapel was the most familiar to their *religious* mind; and to this (in any other place of worship) unsatisfactory shell they attempted to adopt parochial arrangements. This theory, which we do not recollect to have seen so explicitly stated before, will, we believe, in a great measure serve to explain some of the errors into which the not yet fully-taught restorers of ecclesiastical decency have fallen. Of the opposite mistake, that of building a college chapel like a parish church, S. Mark's College chapel, Stanley Grove, is an instance.

Our business is not however so much at present with Roehampton chapel as with Mr. Bowden's pamphlet, and with this, the last legacy of an earnest mind, we can have no fault to find. It is a beautiful exposition of the true design and character of a Christian church, and as such, will, we doubt not, be extremely useful both in the more immediate neighbourhood, for whose use it is in the first instance intended, and elsewhere, wheresoever it shall be circulated, as under a due regard to circumstances, we counsel its being, as a short and popular apology for the great truths of reality, symbolism, and perpetual prayer. It is divided into two sections,—the first containing the *fasti* and description of the building; the second (to which we more particularly call attention, recommending its separate re-publication in a cheap form, for general circulation) consisting of, "remarks explanatory of those principles of Christian architecture, which the leading features and details of the chapel are calculated to illustrate."

It seems that this chapel replaces a proprietary one, which again succeeded a private chapel consecrated by Archbishop Laud in honour of the HOLY TRINITY, which dedication was therefore chosen for the new chapel, and properly, we think, under the circumstances, though otherwise not fitted for so small a place of worship. The money to build the new church was collected at the Offertory, and the Holy Communion was not omitted. The old chapel was solemnly closed on the Feast of the Purification, 1842, by the celebration of the Holy Communion, most of the members of the Committee and the architect attending and communicating. This is as it should be: till church-architects learn that they have a sacred responsibility to fulfil, till, in order to speak out plainly and at once, they feel, or are taught, that all who have the daring to meddle with the construction of churches, thereby, though not in Holy Orders (and why not so, William of Sens, and Alan of Walsingham, and William of Wykeham, were priests?) yet do become "Religious," and are bound to shape their living accordingly, we can hope very little for Ecclesiology.

In pages 18, 19, of the work before us, are some beautiful remarks upon our un-Christian custom of keeping the church-doors closed, save for the short period of service. We hear with great satisfaction that it is the intention of the Vicar to keep the new church of S. Giles, Camberwell, constantly open.

In pages 25, 26, occur a mystical description and explanation of

the east end of Roehampton chapel, viewed from the interior, with which we cannot altogether concur.

We are, we confess, somewhat doubtful as to the propriety of applying new and private symbolism so circumstantially to so high and mysterious a doctrine as that of the Ever-Blessed TRINITY, and should therefore counsel the omission of this paragraph, in case our suggestion of re-publication be adopted. We need not say that we also disapprove of the Ten Commandments being absorbed, as in this case, into the furniture of the Holy Table. It may be as well to mention, by way of a hint, that in a new church resembling Roehampton and Littlemore in its general plan, where a chancel (alas, far too shallow) has been screened off, the Commandments are affixed to the south wall of the nave, not far from the rood-screen, an arrangement which we do not shrink from asserting is the only complete fulfilment which can be made of the 82nd Canon, under such circumstances.

We cannot close these remarks, without mentioning with approbation the very felicitous manner in which type and antitype are combined in the sacred subjects emblazoned in the eastern triplet; the former by the legends, the latter by the sacred pictures which they enclose.

The event of Mr. Bowden's recent loss, combined with his well-known friendship with the founder of Littlemore church (a fact which can be no secret, as it is recorded in the dedication of one of the volumes of the "Parochial Sermons,") and the manifest resemblance of the two buildings in their general form and spirit, lead us to join to this notice of his pamphlet some few reflections upon the earlier church of S. Mary of Littlemore. These retrospective notices are far from being useless or needless. The Cambridge Camden Society has existed more than five eventful years, and the *Ecclesiologist* more than three, and several attempts at better things were made before their institution; clearly therefore modern Ecclesiology has existed long enough to have a history, and a more eventful one than could have been conceived possible in so short a space of time. We shall therefore but half understand our position, if we do not from time to time look back, and review what progress we have made, not at the same time forgetting how much more we shall have to accomplish *donec Templa refecerimus.* Time was, and that no further back than our first volume, when to have at all praised a church deficient in a visible chancel, would have been in the highest degree improper and dangerous. Now however our principles are so well known, and have been so often and so clearly stated, as to render any misapprehension of our sentiments absolutely impossible, except to the wilfully ignorant. We have proclaimed loud and long, till the timid and the wavering even (not to mention those who having at first boldly opposed us, have, now that the matter has been clearly set before them, made honourable surrender), are being forced into agreement with us, that chancels and screens are no less indispensable to a church, than doors and windows to a private dwelling, that the first is just as deficient without the one as the latter without the other, and this by the unanimous voice of the whole Church. Now therefore the time has come when we may, without misgiving, venture to do what we must all in some sort feel to be an act of justice, make honourable mention of Littlemore church, first as being in itself the

first unqualified step to better things that England had long witnessed: the first building for many a long year erected, showing itself to be not so much a sermon-house, as a temple of the MOST HIGH.

S. Mary's, Littlemore, as all our readers are probably aware, is an Early-English building, in form a parallelogram, externally a college chapel, internally fitted up, as far as may be, for a parish church. We have before alluded to this fault in its construction, which, as we believe, mainly from its example, has been perpetuated in well-intentioned churches that have arisen since its completion. This may be in part attributed to what we otherwise mention with unfeigned pleasure, as the first instance of what we trust may hereafter be the rule rather than the exception, that Littlemore church is, in the main, the work of priestly architects.

The deep splay of the narrow lancets in this church is extremely refreshing, and they present, filled, as they mostly are, with Mr. Willement's gorgeous glass, a goodly sight. Indeed the whole aspect of the church, and on this we rest its chief merit, (independent, that is, of the care bestowed upon its details,) is extremely solemn and religious; at the same time that we have seldom seen a building where the necessity of enrichment was made so manifest, by the coldness which its absence causes. The arcaded arches, never, as we have stated in our former review of Roehampton chapel, a desirable feature, are still less so in this church than in Roehampton, from the latter being enriched, and the former left plain. In the use of enrichment, (partial, we must confess,) and in this alone, has Roehampton improved upon its original; otherwise its general effect is by no means so solemn, the windows being couplets (and as yet but glazed with plain glass), and the west gallery is a falling off. Enrichment however is a deficiency which may be at all times supplied. The seats at Littlemore, always open, were, when the views were published, of deal, and are now of oak, so rapid is the march of things.

In this church, so new, so strange, so startling when first built, are not to be found chancel (properly so called), sedilia, piscina, rood-screen, stalls, we believe, or font-cover; and yet Littlemore church, with its solid walls and lofty roof, its honoured altar, its quiet half-light, and religious services, is a greater step in advance beyond what was known before it, than the most Catholically built and arranged church would be over it. Truly, without a "graduated" scale, we can never measure the depth of the abyss from which we are emerging.

We propose, in a future number of the *Ecclesiologist*, to consider with the same view as that which we have been endeavouring to take of Littlemore church, some of what may be termed the Transitional churches of late years, erected in and about London; those churches, that is to say, which mark the gradual transition from the Protestant Auditorium to the Catholic House of Prayer. Most, or we might say, all of them were, we doubt not, intended, if not by their first builders, at all events by their improvers, to symbolize the latter rather than the former idea; but bearing on their faces too many marks of a worse state of things, and in too many cases hampered by external causes over which their originators had no control, and for which they should

therefore be at least as much commiserated as reproved. This examination will be a pledge of sympathy and kindly feeling from us, and an act of justice not only to them, but to many more, who, were they not to find in our pages, mixed with every praise for the good intentions which gave them existence, a friendly exposition of the failings of these buildings, might ignorantly assume them as models, and so multiply throughout the land those mistakes which it has been our object to correct. There are in church designing, as in all other things, intentions and performances. Hitherto both have been for a long time very bad (of course we speak Ecclesiologically); now the former are mending, and, as is natural, more rapidly than the latter. Let us then, as kind monitors, while giving every praise for the one, not fear to point out in a spirit so friendly, that none can be offended at it, wherever the performances have hitherto been in a more or less degree unsatisfactory.

Hierurgia Anglicana. Edited by Members of the CAMBRIDGE CAMDEN SOCIETY. Parts V., VI., VII., VIII. London: Rivingtons. Cambridge: Stevenson.

SINCE the early numbers of this were reviewed in the *Ecclesiologist*, four parts have appeared. These, like the preceding ones, attest the laborious and patient research of the Editors, who appear to have consulted, we had almost said, nearly every work, however uncommon, obscure, or recondite, which in the slightest degree illustrated the subjects under their consideration. Much curious information has been culled by them from the puritanical *opuscula* of the first half of the seventeenth century; when, under the care of Laud, Wren, and Montague, the English ritual exhibited so much of its ancient glory, as to prompt a peevish malcontent to affirm "That the Service of the Church of England was now (in 1641), so dressed, that if the Pope should come and see it he would claim it as his own, but that it is in English." Prior to this period however, even as early as the commencement of the reign of Elizabeth, much of the havoc of the sacrilegious clergy and nobles of Henry VIII. and Edward VI., had been repaired. At her coronation, she was escorted to the abbey of Winchester by a mitred Bishop, "and all the Chapel, with three Crosses borne before them, in their copes, and singing as they passed, *Salve festa dies.*" The Prelates, "habited in the golden vestments of the papacy," offered the Christian Sacrifice (in the Queen's chapels), at stone altars, decorated with hangings, frontals, crucifixes, lighted tapers, and jewelled plate, and perfumed with incense. Copes were worn by the Clergy not only in Cathedrals, and some parish churches, but on all solemn occasions, as *e. g.*, on the Feast of S. George, at the Thanksgiving for the defeat of the Armada, &c. The Holy Communion was celebrated with wafer bread, "pompously with singing, piping, surplice and cope wearing," in the presence of the congregation, non-communicants as well as communicants. The faithful departed were carried to the grave by "solemn mourners arrayed in black, many

of them with hoods, caps, and Crosses." Lent was religiously kept, and the Church Festivals universally observed, "with new clothes, clean houses, garnished with green boughs or holly and ivy, with good cheer, and much pastime." Of these, and other facts equally valuable, relative to the Anglican Church, temp. Elizabeth, abundant proof is afforded in the *Hierurgia Anglicana*. Soon after the accession of James I., Lancelot Andrewes was elevated to the Episcopate. It was his practice, we learn, to wash his hands before he consecrated the Eucharistic Elements, and to celebrate the Holy Communion with the "mixed cup," wafers, tapers, incense, vestments, and "treble adoration" towards the altar. And such was the case, as may be not unfairly inferred, wherever his influence extended. The ritual splendour of the Church of England after the Reformation, attained its height during the sway of the Caroline Bishops. Then, the Rubrical directions of the Prayer-Book were not only obeyed, but, in addition, a number of ceremonies and usages practised in the mediæval English Church, and neither required nor forbidden by the new Rubrick, were revived. Our space will not allow us to enter into details on this subject. Let it suffice to say, that the *Hierurgia Anglicana* informs us of the consecration of plate, fonts, vestments, altars, &c.; and that at the dedication of one of the last of the sacred "ornaments," above commemorated, "all the Roman rites were observed, as censings, washings, and bowings": that adoration towards the altar and the East was generally practised: incense burnt in the churches: and that Crucifixes "of massy silver," and tapers were "advanced" on the Communion Tables. All these observances were violently interrupted by the Great Rebellion, but were partially revived at the Restoration, as appears from the testimony of the irreverent jester Hickeringill, who observes:—

"He (the Ceremony-monger), does not say the Mass indeed in Latin; but his hood, his cope, his rochet, his Altar railed in, his candles and cushions and book thereon, his bowing to it, his bowing, or rather nodding at the Name of JESUS, his organs, his violins, his singing-men, his singing-boys, with their alternate jabbering and mouthings (as unintelligible as Latin Service), [are] so very like Popery, that I profess when I came from beyond sea, about 1660, to Paul's and Whitehall, I almost thought at first blush that I was still in Spain and Portugal." *Hierurgia Anglicana*, pp. 166, 167.

The modern slovenly and sordid mode of performing the Divine offices may be dated from the ascendancy of Presbyterian principles at the usurpation of William of Orange. Long subsequently however to this event, many Catholic observances retained their ground, and some of them have never been wholly discontinued.

The variety of topics treated of in the *Hierurgia* forbid us naming or enumerating more than a few of them. About forty closely printed pages are occupied with the subject of Ecclesiastical Vestments: two examples are given of the use of *albes* after the Restoration, and copes are shewn to have been worn at Durham, and elsewhere, till within the last sixty years. "Flowers, Incense, and Evergreens in Churches," is the title of another curious series of extracts; and Part VIII. con-

tains some interesting information respecting "Church Wakes and Ales," the "Book of Sports," &c. Appended to a citation from Bishop Cosin, at p. 189, is a long and elaborate note on the various uses of lights in the Roman ritual, in answer to Mr. Robertson, who, in the second edition of his work, entituled *How shall we Conform to the Liturgy*, &c., has attacked, as it seems, the "Hierurgists." Three valuable engravings illustrate the parts before us: that in Part V. is copied from a rare print by Hollar, of a Procession of the Canons of S. George's chapel, Windsor, vested in rich copes with orphreys, on the Festival of S. George, temp. Car. II. Part VI. contains a lithograph of a litany-desk, raised stone altar, &c., copied from a print in *Domus Carthusiana*, 1677: and in Part VII., is a view of the "Old Altar Piece," of Peterborough Cathedral, "beaten down by the soldiers in the Great Rebellion." The Editors, we observe, "earnestly solicit references and extracts from all who wish well to their undertaking."

Weale's Quarterly Papers on Architecture. Part V.

THE greater uniformity of tone, and the harmony in the subject-matter of the papers in this part, increase the satisfaction with which we regard Mr. Weale's publication, although perhaps, in interest, the number before us is inferior to some of its predecessors. With a view to aid in the restoration of the Rood and chancel-screen, a series of ancient examples is commenced with the stone rood-screen in S. Swithin's, Compton Basset, Wilts, together with which a modern pulpit and reading-pen are unnecessarily given. We are alternately surprised and amused at the backwardness to restore these screens displayed in some quarters: surprised, because a chancel without a screen is scarcely a chancel at all; amused, because they who are loudest in the outcry against a partition of ecclesiastical character, would themselves be shocked at the omission of "altar-rails," which are nothing more or less than an insufficient rood-screen. It is very pleasing to find general attention now bestowed upon this subject.

The Monastic Ruins of Yorkshire. Part II. Folio. R. SUNTER, York.

THE second part of this work fully maintains the reputation justly obtained by the first. The plates, decorations, letter-press, and paper, are all of the best description; and the views are accurate as well in their picturesque effect as in their architectural details. The execution of the lithography is also extremely minute and highly finished. The present part contains the conclusion of the history of Whitby Abbey, by Mr. Churton. The illustrations consist of a vignette of the interior of Kirkstall Abbey; a view of the same from the north-west, shewing the west front, transept, and ruined towers; a longitudinal view of the interior of S. Mary's Abbey, York; the ichnography, or ground plan of the same, shewing the church and the whole of the conventual buildings that can be traced; a plate of details, consisting of statuary, bosses, elevations of arches, columns, &c.; and, lastly, a view from the

north-west of that most lovely of Cistercian monasteries, Rivaulx. Some parts are very handsomely got up with coloured plates. We shall look forward with much interest to the appearance of part III.

Instrumenta Ecclesiastica. Parts I—IV. Edited by the CAMBRIDGE CAMDEN SOCIETY. JOHN VAN VOORST, London.

An Analysis of Gothic Architecture. Parts I.—VI. By Messrs. BRANDON, Architects.

BOTH these works have been briefly noticed in the *Ecclesiologist* after the appearance of the first two or three parts. Both have proceeded in an equal, if not improved style; and we now mention them in combination because the nature of both, though not their primary object, is so similar, that they may be properly classed under the same department of architectural publications.

The first is strictly and exclusively intended to supply working drawings of correct ecclesiastical furniture and ornaments. Part IV. contains two designs for flat font-covers, with appropriate iron work and fastenings; a Decorated lettern-desk, from SS. Peter and Paul, East Harling, Norfolk; some beautiful floriated hinges from SS. Peter and Paul, Caistor, Lincolnshire, and S. Mary's chapel, Norwich; a litany-desk, and a Perpendicular lettern-desk from All Saints, Hawstead, Suffolk. We have the satisfaction of finding that most of the designs supplied in this work have been already executed.

The useful work of the Messrs. Brandon supplies a series of working drawings of doorways, windows, woodwork, mouldings, and other details. The primary design of this publication is rather to investigate the principles of construction in respect of masonry, jointing of tracery and jambs, the centers of curves and arches of various shapes, and such like of the less obvious, or at least more generally neglected, points of ancient science. It must be admitted that no work has yet appeared to supply the place of the present, and the methods of investigation seem to be carried out as well and ingeniously as could be expected in a novel subject. Portions of naked window tracery, without the cusps, are selected for shewing the curvatures; and by joining the centers from various points, the most singular geometric results are derived. Of each example the mouldings are given in full, which very greatly adds to the value of the work. The beautiful west doorway at S. Peter's, Lavenham, Suffolk, given, with its details, in Part V., may be mentioned as peculiarly well and carefully got up. We doubt whether specimens of iron work, however interesting in themselves, are strictly in keeping with the object of this publication. Two plates of hinges and door-handles in Parts III. and V., fall under this remark. The series is however on the whole, unquestionably one of great merit, and likely to effect much in developing the practical methods dictated by the taste or experience of the ancient masons.

Illustrations of Baptismal Fonts. VAN VOORST, London.

THIS is an admirable book, and withal a very cheap one. The name

of the publisher is sufficient warrant for the somewhat uncommon combination of elegance and precision; and we apply the remark, in the present case, in spite of a few misprints in the introduction: these have however been remedied by an issue of corrected sheets. A series of more than a hundred and twenty exquisite and accurate engravings of fonts, accompanied by terse architectural descriptions and measurements, cannot fail to be at once of the greatest use and interest at the present day. By far the larger number of examples are executed by Mr. Jewitt, whose all but monopoly of ecclesiastical wood-engraving, has been, of late, most successfully broken in upon by Mr. Thompson, an artist of distinguished taste and most delicate execution, who has contributed to this series some of its finest specimens. We may instance, as coming from his hand, the Fonts of All Saints', Liddiard-Milicent, and SS. Samson and Mary, Cricklade, Wilts. The chronological arrangement might perhaps, in some respects, be altered for the better: the example from Locking, for instance, and those from East and West Haddon, are surely placed relatively too late in the Norman series. We merely mention this, because we believe a strictly chronological sequence is intended to be given. The collection is prefaced by an Introduction on the diagnostics of the different styles of Fonts, by Mr. Paley. This volume is to be followed by a series of Decorated Windows, under the editorship of Mr. Sharpe; a subject which we can scarcely think so well chosen in respect either of its utility or its interest: but we hope the Fonts will find it a worthy successor.

REPORT OF A QUARTERLY MEETING OF THE EXETER ARCHITECTURAL SOCIETY.

JULY, 1844.

P. MILLAR, Esq., M.D., having taken the chair, the Treasurer's Report was read, and the following gentlemen elected members:—

Rev. R. W. K. Buck, Bideford.
Rev H. Arundell, Cheriton.
R. Fulford, Esq., Mount Redford.

Numerous drawings were presented by T. G. Norris, Esq.; and a paper on Roofs, read by the Rev. J. L. Fulford, of S. Thomas's.

The next Quarterly Meeting of the Exeter Architectural Society, was held on October 31st, 1844.

The Right Rev. Bishop Coleridge took the chair, and the usual business was transacted. G. N. Gould, Esq., architect, of Barnstaple, read an interesting paper on the "Perpendicular Towers of North and North-West Devon." This paper was illustrated by several beautiful drawings, copies of which were promised to the Society. Some drawings were presented by the Rev. J. L. Fulford. The Rev. P. Clay, of Chawleigh, exhibited numerous examples of glazed tiles, in which the patterns were *raised*. This kind of tile is common in the northern part of the county, and came, it is supposed, from the potteries of Bideford and Barnstable.

[We regret that the above arrived too late for insertion with the proceedings of the other Architectural Societies.—Ed.]

NEW CHURCHES.

All Saints', Grindon, Staffordshire.—We have seen lithographs of the exterior, and also of the interior of the chancel of All Saints' GRINDON, Staffordshire, as proposed to be rebuilt by Mr. Francis. The church consists of a west tower and broach, a nave, with aisles, south porch, correctly placed, and clerestory, and a chancel without aisles. The style is Decorated, and yet the roofs are of the low Perpendicular pitch, and the clerestory has quite a Perpendicular character. Is it too late to amend this? The chancel is however very well developed, and apparently devoted to its legitimate objects. The prayers are read from a stall-like desk on the north side, looking south, and apparently large enough to hold two if not three persons. Facing this there is a quasi-stall on the south side, for one. The altar is solid, and therefore we trust, of stone, but unfortunately panelled in two divisions. When shall we see the true form of this most sacred part of a church restored? There are no indications of sedilia, credence, or piscina. Though the usual writings appear at the east end, yet they are not immediately over the altar. The engraving not including the chancel arch, does not indicate whether there is to be a rood-screen. The situation of Grindon church is surpassingly beautiful.

We are better pleased with another design, by the same architect, for the chapel proposed to be attached to the New Hospital for Consumptive Patients, at BROMPTON, of the Decorated style, and composed of a nave, north porch, and chancel. The roofs are of a good pitch. The chancel is not long enough, and we must protest against its side window being of the rose form, as being without authority, and ungraceful. The bell turret might with advantage be made lighter. A rose window has been inserted over the porch, in a position where an architect of the olden time would have continued the row, only truncating the lower part of this particular window. We trust this notice may not be too late to induce Mr. Francis to adopt this alteration, as well as that of the north window of the chancel. We trust, likewise, that he will lengthen the chancel. What the internal arrangement of the chapel may be we are not aware. The hospital is of the Tudor style.

Holy Trinity, SOUTHWICK, in the parish of S. Peter, Bishopwearmouth. This building, so far as we can form an idea of its demerits by the aid of an evidently poor engraving, appears to be a very incorrect and faulty design, with wide, low roof, covering the entire span of the church, after the usual modern fashion, and the equally objectionable features of couplet lancets, and Early-English pinnacles, on each side. The tower can hardly be so bad in reality as it looks in the lithograph; if it is, every detail is most meagre and unsatisfactory. The east end of either a chancel, or vestry, is shewn in the engraving; we hope the former, though it is rarely indeed an appendage to churches of this class.

New Church at Wood Green, Tottenham.—We are glad to be able to

speak favourably of the general effect of a design for a new church, at WOOD GREEN, Tottenham, of which we have seen a lithographed view taken from the south-east. There are chancel and nave and south-west porch. The style appears to be very early Decorated. The bell-gable seems to be rather common-place, the side-walls too high, and the porch not simple enough for the unpretending character of the design. But there is a boldness in the string-course and eave which pleases us. The architects are Messrs. Scott and Moffat.

S. Edmund, Walpole, near Lynn.—The chapel of S. Edmund, WALPOLE, near Lynn, has been recently erected under the superintendence of the rector. It is (unfortunately) Norman in its style, and apsidal in plan; the windows are filled with rich stained glass by Mr. Wailes. The Altar is of stone, with a plain solid front. There is a western door and bell-gable. The design is simple, as a whole, and better of its kind than usual, so far as we can judge from the engraving; but the vestry with its conical capping does not altogether please the eye.

Lower Cam, Gloucestershire.—Constant readers of the *Ecclesiologist* will remember several favourable notices of the new church at LOWER CAM, Gloucestershire. This building has now been finished and consecrated, and may safely be pronounced to be one of the most successful of modern times. Built almost entirely, we believe, from the designs of the Vicar, and erected with funds collected by his own generous and nearly unassisted efforts, it may be taken as an example of what may be effected under unfavourable circumstances by self-denying devotion. The church is remarkable for its noble solidity as well as for its general architectural features. The style is that of about 1350: the details copied from ancient examples, as far as might be, taken from the neighbourhood. We may notice with approbation the position of the bell-turret over the chancel-arch: a situation, we have observed, remarkably common in that county. Several symbolical features were designedly introduced; which it is interesting to know, as the fact illustrates a position taken by some symbolists to the effect that certain symbolical canons having been laid down, or principles understood, before the date of any building, it would be generally fair to conclude that these canons or principles influenced the later builders in adopting particular symbolized arrangements. We have already had occasion to express our disapprobation of certain parts of this design. We need not therefore refer to them more particularly than to say that our opinion remains unaltered; but on this occasion we prefer to look at that which we can contemplate with unmixed pleasure,—the successful completion of a good and substantial church in the spirit of a better age.

CHURCH RESTORATION.

S. ——, Pyecombe, Sussex.—The restorations in the church of S. ——, PYECOMBE, Sussex, on the whole, are creditable. The old

pues have been entirely ejected; poppy-head seats have been substituted, though one or two have doors. The triple Norman chancel-arch now stands out well. There are two square pues in the chancel. The ancient tiles have been collected, and laid down before the altar; the latter is very mean, and the upper step composed of hollow boarding. There is an east window pretending to be Norman, but much too large and thick. We observe that this church has been arranged on the model of KINGSTON-BY-SEA: we most earnestly beg our Sussex readers not to be seduced by a pretended neatness, and a false taste; and in no way to regard the arrangement of that church in any other light than as a thing to be shunned.

S. John's, Merrow, Surrey.—The munificence displayed in the restoration of S. John's, MERROW, Surrey, is deserving of all praise. All the fittings have been made in the most substantial materials; but there are some points which we would have wished otherwise. But first as to its merits: the altar is of stone (panelled, however), and so is the pulpit. The font canopy has not, as is too often the case, been omitted. The chancel is benched stall-wise. The church itself is interesting. It is a one-aisled church, with chancel, all being Decorated, except the aisle, which is Early-English, and the arcade, which is Norman. The material is flint, with stone dressings, and there is that beautiful feature, a shingled broach, on the west tower. (When will our architects learn not always to throw away their means upon stone spires?) The seats, though uniform, unfortunately have doors, and there is no screen. The most objectionable features are however the arrangement of the sedilia, if sedilia they can be called, as they occupy the place of the old-fashioned altar-chairs, and are worked up into the reredos.

S. Martin's, Canterbury.—The famous church of S. Martin, at CANTERBURY, is in course of restoration. We are however sorry to say that we cannot speak altogether in praise of the works. The reredos is not satisfactory, being of clumsy Norman work, surrounded by an Early-English triplet. The internal roof of the chancel is so low, as apparently to rest upon the triplet, and this without any visible reason, as it is externally of good pitch. Nor do we approve of the vestry, and of the enormous arch by which it opens into the chancel. The pointed canopy over what is said to be S. Martin's tomb, has been replaced by a Norman one, which is certainly not legitimate restoration.

All Saints', Kempston, Bedfordshire.—Some repairs, generally in excellent taste, have been executed in the church of All Saints, KEMPSTON, Bedfordshire. A rood turret however has been destroyed to make way for a chimney; and an ugly staircase built on the outside to communicate with the parvise. A new font, of good design and work, and of the ancient dimensions, has been placed against the westernmost pier of the north aisle.

S. John Baptist, Slymbridge, Gloucestershire.—The church of S. John Baptist, SLYMBRIDGE, Gloucestershire, has been undergoing extensive restorations. During their course, the open roof of the nave was repaired, and an ancient painting of the Last Doom was

discovered in the usual place, the wall above the chancel-arch. The group consists of five figures, and over the crown of the arch our LORD in judgment is seated on the rainbow. To the right stands the Blessed Virgin Mary, in scarlet, with ermine mantle; by her an angel kneeling, and holding the Cross, upon which are the Nails and the Crown of Thorns. The angel's right hand holds the Hammer. To the left of our LORD is seen S. John Evangelist, with uplifted hands, and by him an angel, standing, holding in the right hand the Spear, and in the left the Scourge. The paintings are in very good preservation, although the surface had been pecked with an axe, to make the plaster adhere. We hope most sincerely that this "Doom" will be preserved at least, if not restored. We can scarcely believe that, at this day, such a painting could be destroyed, particularly in a church to which so much public attention has been called as Slymbridge.

S. Mary-le-Crypt, Gloucester.—The restorations at S. Mary-le-Crypt, GLOUCESTER, are proceeding favourably. We are in hopes that the most interesting paintings in the chancel of this church will be restored. The east window is to be filled with stained glass. The peculiar size of this window will make it a difficult task to design a suitable cartoon for it.

Extensive alterations and repairs are about to be undertaken in the noble church of S. Mary, NEWARK.

All Saints', Maidstone.—Restorations of a very satisfactory character have been made in All Saints' church, MAIDSTONE, a fine Perpendicular building formerly collegiate, which we trust are but the prelude of further amelioration. A frightful pagan reredos has been swept away, and the whitewash scraped off a rich parclose on the Gospel side of the altar. The chancel has been cleared of rubbish, bringing out the fine stalls which are perfect, though the rood-screen and parclose have all perished except that in the sanctuary. A cumbrous pulpit has given place to one more seemly, and an enormous organ-gallery, straddling across the west end of the nave, has been pulled down, the organ being placed on the ground at the west end of the south aisle.

S. Mary, Stourbridge.—The ancient and long-disused chapel of S. Mary, STOURBRIDGE, has been temporarily fitted up for Divine service, for the use of the railway labourers. It is pleasing to know that this interesting building will once more, before it falls to decay and utter ruin, be restored to its proper use. But it is far from gratifying to find that the fittings up consist principally of the three usual modern deformities:—1. A sky-light cut through the fine old oaken roof. 2. A great black stove, with flue thrust through another part of the same. 3. An unsightly and awkward structure like a porch, of wood and baize (intended, we suppose, to keep out the draught), erected within the doorway. No altar has, as yet, been provided, but we presume this will be considered essential for the due performance of Divine service. The interior is furnished with a lectern, and some plain and low open seats.

S. Mary, Wymeswold, Leicestershire.—The church of S. Mary, WYMESWOLD, Leicestershire, is undergoing extensive and most judicious repairs under the direction of the Vicar and Mr. Pugin, from whose design the south aisle has been entirely rebuilt. The incumbent has put forth a circular, which, from its high tone and good feeling, is a model in its way.

S. Mary, Attleburgh, Norfolk.—The noble Decorated church of S. Mary, ATTLEBURGH, Norfolk, has been for some time past undergoing extensive repairs. The area of the nave has been entirely cleared out to receive new open seats, the beautiful piers and arches scraped and cleaned, the west window restored and newly glazed. We are extremely glad to find that the unique screen, with its remarkable though much obliterated paintings, is to remain. We have no doubt that it now occupies the same position in which it was first erected. It ought, of course, to be thoroughly restored from its present very unsound condition; but it is of little use to point out what *ought* to be done in minor points in a parish which, with all its wealth and extent, has not yet thought of rebuilding the chancel, which has been long destroyed. We are really grieved to observe, that a great brick chimney has just been run up against the south wall of the nave, most unsightly in its appearance, and blocking up a very fine Decorated doorway.

Canterbury Cathedral has had large sums expended upon it for some years past; but the results are very disproportionate to the liberal exertions of the Dean and Chapter. The repairs have been almost entirely confined to the more modern parts, which are most easily copied by unskilful workmen. Perpendicular, and that of the worst kind, seems to be unhappily the only style at all favoured. The Arundel tower, a fine Norman structure at the north-west angle, was taken down some years since, and a bad imitation of the late Perpendicular tower at the south-west corner was erected at an immense expense, leaving the whole west front tame and heavy. What would not any one who has examined the exquisite Norman work of the eastern parts, give to possess a restoration of Lanfranc's tower? The north and south fronts westward of the transepts, being of Perpendicular work, have been kept in repair; although very indifferently restored, as the new pinnacle on the south-west transept, with its large and spiritless crockets and finials, sufficiently shews. But the dilapidated state of the Norman work eastward of this proves that there is but little appreciation of what is really beautiful and of deep historical interest. A beautiful stair-case turret to the south-east transept is entirely out of repair; and generally in this part the windows are broken, or their cills are vegetating with weeds. S. Anselm's chapel especially requires the glazier. There are modern roofs to the apsidal chapels in the transept. The northern side, which is concealed very much by buildings, is even deficient in rain water-pipes, and the walls are streaked with green. The most valuable sculptures are here unheeded, and fine portions of old buildings are used as out-houses, without repair. The chapter-house is in disorder, damp and littered, and looks as if it were of no use in

the modern economy of the cathedral. The cloisters are a lumber-place for ladders, tackle, and stone, in spite of the noble efforts lately made (as we understand) in its favour by one of the canons. How unlike its former appearance, when it was used for devout meditation, its windows glazed, and its walls painted with holy texts. The state of the crypt would not suggest to any one that it is the resting-place of some of the most illustrious primates of the English Church. It looks in its present condition like, what no doubt many of the visitors suppose it to be, a mere large cellar. The screen on the east side of the altar we have before condemned. It might be however improved by stained instead of the present white glass. The latest internal addition is the archiepiscopal throne, the appropriate gift of the present venerable primate to his church. Here, although it is connected with Decorated screen-work, late Perpendicular has been selected for the style; and the design is meagre in outline with minute and frittered detail. With such treasures of screen-work as this cathedral possesses, something far better might have been accomplished. But any one who looks at the altar will need no further explanation. Ecclesiastical feeling is wanting, and while the altar in this glorious choir is a mean table with modern hangings, it is useless to expect much care and correctness elsewhere. We do not know which is the most painful sight: the authorities careless, while the skill of practical men is fettered by their apathy; or, as in Canterbury, the generous efforts and sacrifices of the dignitaries meanly and inadequately seconded.

Wells Cathedral.—We hear excellent accounts of the judicious management of the restorations of WELLS cathedral. The Lady-chapel is first of all to be completely repaired; after which Divine service will be performed in it, while the choir is under restoration. The reparation of the stained glass has been entrusted to Mr. Willement; and a noble example has been set of presenting new windows.

Eton Chapel.—The east window of ETON chapel is being filled with stained glass by Mr. Willement, subscribed for solely by the boys of that noble school. Two more windows have been promised by individual benefactors. In how many other similar places this encouraging example might be followed!

Sainte Chapelle, Paris.—One of the most interesting restorations in Europe is that of the SAINTE CHAPELLE, PARIS. Almost as great a gem as our own S. Stephen's Westminster, but how much more fortunate in its fate, this beautiful chapel retains more of its original decoration than any building north of the Alps with which we are acquainted. The stained glass is nearly perfect, the diapering still visible in many parts, and the sculpture not mutilated beyond the possibility of successful restoration. The works are under the conduct of a German architect, and appear to leave nothing to be desired in any particular. Nothing can exceed the beauty of some of the restored (coloured) effigies of the Holy Apostles. We should be glad of any information from our readers respecting the very curious arrangement of stone screen-work about the altar in this chapel. It is not detracting from the great merit of the Temple church, to give the preference to the Sainte Chapelle.

There is some hope expressed of a restoration of that most interesting ancient church, the crypt of S. GERVAIS, ROUEN.

Several interesting restorations are in progress in PARIS, and its neighbourhood. In the thorough reparations of the abbey church of S. DENIS, much commendable zeal has been shewn. Many things would admit of criticism in the interior decorations; but the general effect of the choir aisles, and the retro-choir, including their chapels, which have been richly coloured throughout, is very pleasing. The modern stained glass however in this church is far from satisfactory; it must be owned that much of it was executed prior to the late increased knowledge of the art. Two late additions, perhaps illustrative of the degree to which the French Church is now subject to State influence, are too remarkable to be omitted. These are large painted windows in the south transept, one representing the visit of Napoleon to the abbey of S. Denis; and the other Louis Philippe and his family viewing the repairs. Napoleon occupies a still more important position in the church of La Madeleine, in Paris. He is there the most prominent figure in the large painting in the tribune, over the high altar!

Portions of the interior of the churches of S. GERMAIN DES PRÈS, and of S. SEVERIEN, in PARIS, are being richly coloured.

NOTICES.

WE can assure our correspondent "E," that the state of WORCESTER Cathedral, and more particularly of the conventual buildings attached to it, has long caused us deep regret. One almost despairs of ever seeing our cathedrals in good repair, and even in a state of decency.

"S. G. S. G." (Oxon.) will perceive that his questions are answered in an editorial article in this number.

"DISCIPULUS" will see that it is impossible to enter at large in this place upon the subject he proposes. The following remarks must suffice. 1. A very small western tower opening into the nave by a mere doorway, is unobjectionable. 2. A square erection of luffer boards, with a pyramidal capping of shingles, placed a few feet to the east of the western end of the nave, is common in Hants, and elsewhere, and might be imitated. This might hold several bells. 3. Or, the western or the eastern coping of the nave may terminate in a gabled cote, pierced in one or two arches for as many bells. Such a cote at the eastern end of the nave, forms a good exterior mark of separation between nave and chancel. The bellropes will hang down on the west of the rood-screen.

WE have to thank an anonymous correspondent for an engraving of a curious sculptured fragment, discovered in the ruins of READING Abbey. This is a block of stone, about 27 inches square, and 20 inches high. The sides are carved into elaborate cable and flower-mouldings, apparently of late Norman character. Underneath, the four corners are rounded off to fit the capitals of four circular shafts, upon which the block was meant to stand. Through the middle is a square hole. We cannot pretend to say what was the original use

of this block. It strongly resembles the stone reading-desk, discovered at Crowle, Worcestershire, and restored by Mr. Eginton: but the top is flat.

WE cannot refrain from alluding to a very interesting fact recorded in *The Times* of December 4, 1844. It appears that a meeting-house, at BOLTON, built in 1822 by the Methodists, was licensed a few years ago as a Chapel of Ease, because the Minister and all his hearers had been reconciled in a body to the Church. A district being assigned to it, under the provisions of 6 and 7 Victoria, cap. 39, it was necessary to consecrate it to make it a parish church. Accordingly, the dedication was celebrated on Sunday, December 1, and the building is now called Christ church. But, before this was done, it was judged necessary to make some alterations in the structure. "To fit it for the service of the Church, *a chancel has been erected;* and to give the exterior something of an ecclesiastical character, &c. &c." Is not this a proof of the truth of our frequent assertion, that the material church is itself an exponent of doctrine? People are beginning to feel that a chancel has a symbolical importance as distinguishing a church from a conventicle.

THE following is the description of a pagan monument, which occupies the extreme east end of the chancel of S. Peter, EDENSOR, Derbyshire, of course displacing the Holy Table. Upon a raised tomb lie two figures, representing, one a corpse, the other a skeleton, under a high canopy. Above this canopy is a figure of Fame, peeping out of the wall, and blowing a trumpet; on one side Mars, larger than life; on the other, Minerva. A smaller canopy, of different design to the first, crowns all, reaching up to the roof. The date is 1621.

ABOUT twenty years ago, all the piers and arches of S. Giles, MATLOCK, were entirely removed from both sides of the nave, and replaced by cast-iron pillars, supporting galleries. All the windows, at the same time, were deprived of their mullions, and made square; and the ancient font removed to a garden.

IN S. James, BONSALL, the font is disused, and a common blue bason on the altar substituted.

A CORRESPONDENT points out the remarkable feature of a double arch between nave and chancel in All Saints, BRAILSFORD, Derbyshire. A triple arch in the same position, occurs in S. Mary's, CAPEL-LE-FERN, Kent.

WE should be glad of information respecting an original high-altar of stone, said to exist in S. John, TIDESWELL, Derbyshire.

WE are informed that in the church of All Saints, HUTTON, Essex, a mean bason, inscribed with the euphonious name of *Jacob Jobbins,* is the only vessel for Holy Baptism. The bowl of the ancient font, turned upside down, is made to support this unworthy substitute.

WE understand that in a farm-yard belonging to the Rectory of S. Andrew, BOTHAL, Northumberland, may be seen a font, the only remnant of a chapel which existed in later times at Sheepwash. To how many churches would this ancient font be a valuable present?

WE are informed that an embattled vestry of stucco has been recently erected in the south-west corner of the south aisle of SS. Mary and Helen, ELSTOW, Bedfordshire. In the same church, a stone coffin (which our correspondent supposes to have belonged to a former Abbess of the adjoining Nunnery), is used as a receptacle for coals.

IN All Saints, MILTON ERNEST, Beds, a north chapel being used as a school-room, much damage is done to the sepulchral memorials, and an Arnott's stove is placed upon the top of a high-tomb of the 15th century.

IN the north-east corner of the north aisle of S. Mary, OAKLEY, in the same county, is a large pew, raised considerably above the floor, fitted with carpet, cushions, fire-place, and *double windows*, and covered in with a panelled roof. Remains of the old rood-screen (with the colours yet bright), are employed in screening it from the rest of the church.

S. PAUL'S, BEDFORD was once the seat of a suffragan Bishop. The nave, pewed all over, is the only part now used for the ordinary services. The stone pulpit has been removed, and a graduated pile of wood for clerk, reader and preacher, set up in its place. The stone pulpit however is moved to the south chancel aisle, where it is used when the Archdeacon holds his Visitations. The old stone font is also disused, though not destroyed. The south-porch is blocked up to serve as a vestry, although a large sacristy remains in the proper position, north of the chancel.

A "Wedgewood" bowl on a pedestal of the like ware, is the only font in the church of S. Mary, CARDINGTON, Bedfordshire. It does not stand in the "ancient usual place."

THE once beautiful church of SS. Peter and Paul, RINGWOOD, Hampshire, is in a deplorably mutilated condition. The shafts of the windows are, in almost every case, removed, either to make room for monuments, or (it would seem) for wantonness. A gallery, crossing and filling up the chancel arch, defaces the piers and arches. There is a modern cieling about half the height of the arch.

"A MEMBER of the C. C. S.," who writes respecting some churches in Derbyshire, has not given his name. His information is, therefore, useless.

WE have to thank "Mr. J. Wither," for a description and measurements of the *triptych*, preserved in the hospital of S. John Baptist, SHERBORNE, Dorset; to which reference was made in a former number of the *Ecclesiologist*. The central picture is of oblong form, 3ft. 3in. high, and 4ft. 2in. broad: the two leaves are, of course, each half that size. The subject of the middle picture is the "Raising of Lazarus." In the right leaf our LORD is represented healing the blind, and a demoniac; in the left, raising to life the widow's son of Nain, and the daughter of Jairus. The triptych was found some years ago in a lumber-room in the hospital. It is painted on oak; the colours of the drapery are rich and beautiful, and the back-ground is picturesque. Our correspondent attributes it to Cosmo Romilli [Cosimo Roselli?] who flourished about 1450. This date is shortly after the foundation of the hospital, and Mr. Wither supposes that the triptych belonged to the original altar of the chapel.

WE have heard very favourably of a new church building on the site of S. Alkmund, DERBY, by Mr. Stephens. We regret not having seen any drawings, or received a more particular description.

"E" PAYS a most unmerited compliment in applying to us for etymological advice. *Rood* is commonly said to come from a Saxon word signifying Cross. Upon the meaning and derivation of that hard word *oriel*, "E" will find a paper in the *Archæologia*.

"Mr. J. G. JACKSON, architect," wishes to disclaim responsibility for any incongruities visible in All Saints', LEAMINGTON PRIORS, the restoration of which church has not been conducted in accordance with the design reviewed formerly in the *Ecclesiologist*.

THE east end of S. Laurence, BLACKMORE, Essex, is partitioned off for a place of burial.

"OMEGA" directs attention to a church where the eastern part is called private property, and occupied by great tombs. In order to secure a subdued light for the allegorical compositions, the Sculptor recommended the blocking of several windows, and was attended to. The eastern window had been already concealed by a monument. As long as the notion obtains, that churches are built primarily for congregations, we shall continue to trace the natural results in galleries and pews spoiling windows and piers, laics usurping places in the chancel, tombs expelling the holy altar. *In honorem DEI* is the church-restorer's first principle.

"DUBIUS" is informed that a tower may stand at the east end of the north, or south aisle; there are examples of this, or at least of equivalent arrangements, *e. g.*, S. Andrew, WITHAM-ON-THE-HILL, and S. Thomas à Becket, GREATFORD, Lincolnshire, where the tower forms a south transept. If the exigencies of the ground require it, no principle is violated by adopting such a position. In this case there should be arches opening into the aisle and chancel. Examples of the various positions of Towers are given in "A Few Words to Church Builders."

AT S. Peter's, TRENTISHOE, North Devon, there is a chemist's mortar for the font (as also at All Saints, LANDBEACH, near Cambridge), placed on a deal platform by a south window near the pulpit. It is about eight inches in diameter, with a cover resembling what is called in that country "a butter-printer." The old font was removed as being *too large.*

IN S. Andrew's, BOREHAM, Essex, the whole of the chancel is walled in.

S. Mary's, WILLOUGHBY, Notts, is in a lamentable condition. A curious chapel, containing several high tombs and effigies, is in a ruinous state, the tombs being covered with moss and dust, and grievously defaced, and the whole edifice miserably neglected, perhaps because it is screened from sight by being blocked off with boarding from the chancel. The fragments of two bells lie in one corner. The whole presents an appearance of desecration such as is seldom to be seen.

The chancel of S. Mary, BUNNY, Notts, is profaned by the startling effigy of a white marble figure, large as life, in the attitude of a wrestler (!) placed over the top of a raised vault, so as to block off the windows of a Decorated chapel. This image proves, on inspection, to be the effigy of one who "was a proficient in physick, both Galenick and Paracelsick," and who also wrote the προγυμνάσματα or Cornish Hugg-Wrestler" (!) This unwieldly pile has caused the altar (as a thing of quite secondary importance), to be thrust some twenty feet from its proper position. What an object of contemplation for Communicants! Let those who rail at triptychs, and Crosses, and stained windows, with Saints and Emblems, compare this!

WE beg leave to recommend, as a most valuable and interesting book for symbolists, Kreuser's *Kölner Dombriefe*, lately published at Berlin.

RECEIVED, "E.P.E.," "E.H.S.," "W.E.," "A.B.R.," "P.," "φ," "A Lancashire Camdenian," "Δημοτης," "K.P.X." We hope in our next number to make use of the information kindly furnished from more than one quarter about ecclesiastical needlework.

(No. II. will be published March 1st.)

JOHN THOMAS WALTERS, PRINTER, RUGELEY.

THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. II.—MARCH, 1845.

ON THE NOMENCLATURE OF CHRISTIAN ARCHITECTURE.

We have received a letter from a correspondent, which, more especially as it is written in a very friendly spirit, we are desirous of noticing. The writer of it objects to our condemning the name Gothic, and terming it an expiring title, in a review of Professor Dyce's Introductory Lecture which we gave in the last number of our former series. Our correspondent does not admit that that word was originally employed in a contemptuous sense, either in this land or in Italy, imagining that in the latter country *Gotico* simply meant "German." In answer to this we need only remind him that the Italians call Pointed architecture not Gothic simply, but "Gothic Tedesco," "German Gothic"; and that Vasari terms the pointed style a curse brought from Germany. For the estimate in which it was held by those who first introduced the term into use in England, we beg to refer him to an extract from Wren's Parentalia given some time back in an architectural article in the *Quarterly Review*.

These observations lead us to make a few remarks upon the nomenclature by which the different periods of Christian architecture are distinguished; which, if there is to be a science of Ecclesiology, it is of the highest importance should be accurately defined and universally accepted; though at the risk of at first sight exciting surprise, we make bold to assert it never has been satisfactorily adjusted amongst us, and especially not so in Mr. Rickman's work, which owing to circumstances has for some little time been considered the standard authority in the nomenclature of the styles of Christian architecture.

When we talk of Christian architecture we use the word in a more extended signification than Mr. Pugin does, at all events when he entitles one of his works "The true principles of Pointed or Christian architecture," for in a passage (p. 7) of his "Apology for Christian architecture," he uses the word in the wider sense. That pointed architecture is the *most* Christian the world has ever beheld, and therefore the only one which should now be employed, we assert, and this not merely with a cold assent. So far is this from being the case, that all our readers must be aware that this assertion is *the* point upon which our system

may in some sort be said to depend, the assumption namely of the fact; (an assumption which we trust may at this day be made without proof being required of its truth,) that in pointed architecture Christian symbolism has found its most adequate exponent; and all who have lived in the ecclesiological "world" must remember how some short months back we used to bear the brunt of much reprehension for that *then* strange assertion. But for all this we must not, nor do we desire to refuse the title of Christian to those earlier styles, which filled the world during nine long eventful centuries of stirring change and heart-thrilling deeds of holiest saints, the half of Christianity's yet existence, which were cradled in the days of S. Athanasius the Great, and passed away in the times of S. Bernard and S. Thomas. That the land in which any style of architecture prevailed had been subdued to the Faith is not sufficient of itself to establish the claim of that style to be entitled Christian, else would the gaudy monuments of the Cinque Cento, and of the altogether pagan school of the three last ages, have a right to that title. There must be, as in all other things, so in architecture, something supersensual,—something that increases in self and others holiness,—something developing the high and the spiritual in ever enlarging measures, if it is to be truly Christian. And this we do find in the Basilican, the Byzantine, and the Romanesque architectures, each more perfect than the other, and each lacking in an ever diminishing degree much of the perfect holiness of the Saint of "THE MOST HIGH,"—they came and passed away like different periods in the *askesis* of a holy soul aiming after the perfection of the spiritual life, and truly therefore they are Christian. In Cinque Cento on the other hand, we mark but the mournful inroads of sensual thoughts, and worldly appetencies, the loss of grace after grace, and every evanescent trace of austere beauty, and so the least corrupted work of art of this period can only by a stretch of charity obtain that glorious appellation. Indeed Romanesque architecture, in this point of view, is more worthy of being esteemed Christian even than some of the latter phases of the pointed style.

Entertaining these feelings, we suggested in our review of Professor Dyce to entitle the Romanesque and Pointed styles respectively Ascetic and Spiritual; and of the propriety of this nomenclature we are as convinced as ever. At the same time we feel that they are not terms which could with propriety be employed in merely architectural works without moving trains of thought which had better be left so far undisturbed. Imagine a neat market-house, with county courts adjoining, in the "Spiritual style," and "Ascetic mouldings run in compo." We should therefore propose that these names should be retained as recognized aliases when the thought intended to be suggested was religious, or even merely æsthetic; while for working purposes other terms should be employed to designate the two great periods of Christian architecture. We do not know any more compendious, or, in the present state of our architectural knowledge, more accurate, than those well-known terms Romanesque and Pointed, which we have above employed.

But to have got so far is to have achieved but very little of our undertaking, unless we can suggest some harmonious and scientific no-

menclature for at least the more perfect style of Christian architecture, easy to be remembered, and capable of application to the buildings of all lands where the Faith has developed itself in this material exponent. This we now proceed to do, deferring for the present the remarks we purpose making upon the classification of Romanesque.

We may as a general rule assert that, in all countries where pointed architecture has prevailed, we find traces more or less defined, of three successive styles, the earliest being beautiful, the second still more elaborate in its richness, and the third gorgeously autumnal; and also that in all countries the two earlier styles have strong features of mutual resemblance; while on the contrary the latest style, nurtured in ages of schism and corruption, shows strong marks of growing alienation, the free unfettered elegance of its predecessor being in England stiffened into geometrical regularity, while abroad it was suffered to run into fantastical excess. Mr. Rickman, who was the first at all events in England that gave the fact of there being these three, and just these three periods of pointed architecture, its due prominence, entitled them Early English, Decorated, and Perpendicular, a nomenclature which though it has extensively prevailed since his time, carries upon its face the irremediable defect of a want of Catholicity. It is a nomenclature which, twist it as you may, can be made to apply to English buildings only, and which therefore, though no doubt in its day useful to teach men what they then wanted, namely the very rudiments of pointed architecture, can in the present more advanced state of ecclesiological knowledge, only cramp and encumber research, and should therefore be as soon as possible laid aside. Besides which (to borrow some objections made to this nomenclature by a correspondent, in page 192 of the first volume of the former series of the *Ecclesiologist*, who suggests in lieu a dynastic nomenclature, more crabbedly national even than that of Mr. Rickman), it is "unsymmetrical," "being partly descriptive and partly historical;" and of the descriptive names, the one called Early-English (not be it remarked Early-English-Pointed, but Early-English *per se*,—the style whose predecessor was Norman), is given to the buildings erected nearly eight centuries after the conquest of England by the Angles, while the Decorated style is so called merely because it is more decorated than its predecessor, though not so much so as the later "Perpendicular," and not always so much as even the earlier style in some specimens. Besides which, as the writer of the letter in question says, "all designative names must be imperfectly so, and" are "therefore liable to lead to misconception by their faulty generalization."

Professor Willis, in his Remarks on the "Architecture of the Middle Ages," suggests calling the three styles respectively, Early, Complete, and After-Gothic. This nomenclature is infinitely superior to that of Rickman in simplicity, symmetry, and universal applicability. Still however we do not think it altogether free from objection. The word Complete-Gothic seems to cast a slur upon the preceding style, as if it were not *completely* "Gothic," or as we should say, "Pointed," *which it certainly is*, for though it may not be so beautiful as the succeeding style, it is essentially pointed in all its features, and has quite cast off

the traces of its classical origin. Perfect would not, we think, have been quite so liable to this objection as Complete, though not altogegether free from it. Again, After-Gothic would seem to imply that the style in question was not truly pointed at all, but some fresh style raised upon its ruins, which impression, grant as we may the deterioration of this period, would be exaggerated.

Foreign antiquarians have entitled the three styles Ogival primaire, Ogival secondaire, and Ogival tertiare ("Schayes on the Pointed Style of Architecture in Belgium," translated in the first volume of Weale's Quarterly Papers.) This nomenclature appears to us to be possessed of all the advantages of Professor Willis's, without any of its defects, and has besides the great additional merit over both him and Rickman of indicating in its very appellation that there were just three, and neither more nor less, markedly-distinct periods of mediæval pointed architecture: whereas, if we were to hear for the first time of Complete-Gothic, we should not of necessity learn from that that there was any later style, nor could we know that there were only two styles preceding After-Gothic.

Strict accuracy should make us translate these terms primary, secondary, and tertiary: as however these are somewhat uncouth and unmanageable words, and have been adopted in another science in a different signification, we suggest naming the three styles First, Middle, and Third-Pointed; a nomenclature even more expressive than the foreign one, as one of the term includes, as its most natural idea, the fact of the styles being three in number. We should of course, as need requires, add national appellations, and talk of First French; Middle English; Third Italian, &c.; "Pointed" always *subaudito*, and Early and Late affording when required still further subdivisions.

If any of our readers still retain a desire for a descriptive nomenclature, and a liking for the appellations formed by Rickman and those of earlier antiquarians, we could suggest one derived partly from theirs and partly from his, and entitle the three styles, Lancet, Decorated, and Florid,—terms which will apply to the foreign developement of pointed, as well as to those of our own land; however we have already given reasons enough to show that for our own part we should not like this system of nomenclature to be adopted. Schayes gives likewise descriptive appellations to the three styles, stating that they are termed a lancettes, rayonnant, and flamboyant (a word used by Rickman); the two last terms apply only to foreign pointed.

To return to Romanesque, we may as well at once state that we have no nomenclature to propose for it different from those already in use, nor do we think that in the present state of ecclesiological learning, any that shall not be enormously complicated, or hopelessly jejune, can be devised to meet the infinite variety of local peculiarities which this architecture exhibits in its long-enduring and diversified struggles after perfection. Let any of our readers, for instance, but look at Mr. Gally Knight's Ecclesiastical Architecture of Italy, and see all the protean transformations which Basilican and Romanesque architecture (styles that, though we speak with a most inadequate experience, we cannot help suspecting ran more into each other than is generally admitted), as-

sumed, and then reflect that he has been merely regarding representations of some buildings of a single country of Europe, and he will have a little idea of the labour of such a classification. To this he must add the Italianizing forms of southern France, and the Norman of her northern provinces,—the eccentric outlines of German churches, with eastern towers and central cupolas, and strangest of all, double choirs; and the Saxon, the early Norman, and the late Norman of England; and then call to mind that all these variations did not still follow chronological order like those in the pointed, appearing indeed, as these did, later in some lands than in others, but all along pursuing the same succession, and he will be convinced of the hopelessness of the task at present. At present, we say, for we trust that in time, as greater experience, wider research, and deeper religious feeling, will have made men more competent judges of the worth of other days, they may find order where now they see only confusion, discriminating what now they confuse, and connecting what now they esteem disjointed. In fine, the classification of ascetic architecture is one of the agenda of future Ecclesiologists. Ascetic architecture is a by-gone thing, it has developed itself into Spiritual, and therefore its study is not by any means so important as that of its more perfect successor; but still it is very important, if it were merely as the record of a mighty fact, as the living monument of long ages of the Christian Church, the exponent of the deepest feelings of men immeasurably holier and better than we who venture to criticise with architectural tongue their costly works of love.

In conclusion, every system of nomenclature must be esteemed as merely temporary; for if, as we humbly trust, the movement around us and in which we live is the first dawning of a world-extensive revival of the Christian Church in the beauty of holiness; then too must Christian architecture become again a living thing, and draw its nomenclature no longer from the grandeur and the decline of former days, but from the multiplied exigencies and the increasing achievements of the present hour. Then not only must the marvellous operations of physical science be bowed to the service of the sanctuary, and the luxurious productions of modern art be compelled to do honour to the temple of THE ALMIGHTY; but Christian architecture, various in form, but one in spirit, like the Faith which it embodies, must take root wherever the foot of Christian Bishop has trodden, limited no longer to the narrow peculiarities of European nations; but on the one hand, on the rich and sultry plains of India, amid the wrecks of two false religions, two mighty civilizations, enforced to bid them defiance in grandeur and in pomp, as well as truthfulness; and on the other, amid the dreary pine wastes of Newfoundland, commanding ice and snow, frost and cold, to bless THE LORD, praise Him, and magnify Him for ever.

ON THE TRANSITIONAL CHURCHES BUILT OF LATE YEARS IN AND ABOUT LONDON.

At the conclusion of an article in our last number upon Roehampton and Littlemore churches, we proposed to ourselves resuming at a future opportunity the consideration of some of those churches of late years built in and about London, in which the Catholick element had manifested itself in a greater or less degree of developement. This task we felt would at once be a pleasant and a painful one; pleasant, in that it enabled us, like the watchman upon Mycenæ's palace roof to hail the first beams of the bright and joyous beacon gleam; painful, in that it compelled us as critics to pass judgment upon what we should gladly have met with unmixed praise, as the fruit of munificence and zeal greater than our own, and devoted, as our own humble labours have been, to the honour of the Sanctuary of our portion of the Universal Church. This criticism is, however, a duty towards those who might otherwise have been misled by the faults of a supposed imitable exemplar; and such being the case, we call upon all those, who may in any degree feel themselves annoyed at what we have to say, to show further proof of their Christian temper, by accepting what is in truth (as we intend it) a tribute to their intentions, while at the same time, it may reflect upon the manner in which those, upon whose professional accomplishments they have necessarily been dependent, have carried their views into execution,—persons to whose want of sufficient ecclesiological research it may have been owing that theirs were not model churches.

If one thing more than another could show the lower than lowest depth into which all feeling for the beauty of holiness had fallen in this land, it is perhaps the strange fanatical dislike that was, a very few years since, taken to Christ Church, Albany street, when first it was built, as though it were the embodiment of all things new and unadvised, and reprehensible, while in truth it was no better than a very mediocre specimen of a modern Italianised town-church, differing from its compeers only in having, on the outside, some sacred figures and emblems crouching under the eaves of the roof, and internally containing a prayer-desk low and open. Latterly however the worthy incumbent of this church has given it a more ecclesiastical character, by removing an organ and vestry which stood behind the altar, and thereby providing a chancel, of insufficient depth indeed compared with ancient ones, but still a chancel. The style of this is of course Italian, and we are not desirous, under the circumstances, of criticising it with any greater minuteness, than to complain of the seats which range against the walls of the chancel north and south, as being neither sedilia nor stalls, but something that partakes of the nature of both, and yet is neither; thus perpetuating the confusion existing in the minds even of those otherwise well embued with ecclesiological views, between the chancel and the sanctuary, and therefore we cannot but fear, between the lesser services of the Church, and the awful Eucharistic office. Surely even in this chancel there was room for at least

two sedilia, and for a certain number of stalls, from one of which the service might have been performed, and the chancel advanced further than it is into the body of the church.

S. Paul's, Knightsbridge, is a most commendable instance of liberality on the part of its incumbent, which, had it been met as it should have been, standing as it does in perhaps as opulent a region as the wide world contains, by similar munificence from others, and by adequate experience on the part of those to whom the constructional part appertained, might have been a fair and admirable monument of the Christian zeal of the Nobles of the greatest empire of modern days. And yet it would be wrong to deny that it is a very great thing for the fashionable inhabitants of Belgrave Square to have a church of the degree of goodness which this has attained to resort to, and to have so many opportunities of so doing. And there certainly is something striking in the view of the interior of this building, when we remember what London congregations are for the most part condemned to. To consider this church more systematically, one cannot but at once perceive that the nave and chancel are totally disconnected, though both assuming to be "Third Pointed," that the latter is most obviously an after-thought appended to what for its own sake was totally undeserving of such an addition, and of whose demerits the worthy priest who has made the church what it is is totally guiltless. As no one, we trust, will think of imitating or of admiring the nave, a vast be-galleried hall, we pass it over *sicco pede*. The chancel we need hardly say is wanting in depth, though of praiseworthy height (to the exposure of the dimensions of the nave), and it differs from ancient chancels in the absence of any side light to relieve the east window. The altar is solid, of wood, and panelled; and on the south side of it are three stone sedilia, too lofty, and looking as if they had no natural connection with the wall in which they stand. These sedilia are used as stalls by the clergy in the intervals of officiating, and yet in the west part of the chancel there is a space for stalls, which is occupied by very common looking benches; nay, albeit there is not even the *excuse* of a screen for the omission of it, the service is not performed in the chancel, but in a sort of long narrow peninsula projecting from it into the nave, containing the prayer-desk and the lettern, the former looking south and the latter west, beneath and opposite which are seats for the choir, a crowded and unchurch-like arrangement; and on the south side stands the pulpit, of carved oak. The reredos is a congeries of empty niches, and it may be said of all the stone and wood-work (including the vaulted roof of the chancel) that it is heavy and unspirited. We are glad to see that the cover has not been forgotten in the large and elaborate font which stands at the west end of the nave, though it does not, as it should, tower upwards with delicate fretwork. The east window of the church is to be entirely filled with stained glass representing Scriptural pieces in many small compartments, and arranged in a chronological order; among which, from the drawing of it as it will be when completed, now hanging up in the vestibule of the church, we perceive the Crucifixion occupying a most obscure corner. The men of old would never have done such a thing. The

remainder of this window, and those in the nave, are glazed with a sort of opaque golden coloured glass, which is at least an improvement upon the old ground glass heretofore employed in modern churches. The material of the church is white brick. To conclude, S. Paul's, Knightsbridge, is a remarkable and gratifying *fact*, but at the same time quite unserviceable in all respects as a model for future church builders.

Far better than this in general effect is Christ Church, Broadway, in Westminster,—a modern church rebuilt on the site of a former chapel, consisting of an apse, nave, aisles, and north-west tower, of the First Pointed style. Of the general character of the exterior of this church, we have already spoken in the first volume of our former series, and shall say little more now than that the arrangement of the west front is very faulty, consisting of an Early Middle Pointed window, of three lights, surmounted by a First Pointed triplet. The roof however is of a good pitch; the church is lofty, measuring sixty-eight feet to the summit of the cross, and open internally to the top, and the material is stone,—all gratifying things to tell. Entering, as perforce we must, at the west end, the nave piers first attract our attention, from being of cast-iron, almost of the bulk of stone, raised on blocks, so as to show their pedestals above the seats; more we need not say about them; as a set-off however the seats are not only all open, but alike in construction, ornament, and comfort, for rich and poor,—a very gratifying proof of Christian feeling, and one as yet but little regarded elsewhere in our "Transitional" churches, *e. g.* the area of S. Paul's, Knightsbridge, is apportioned between long pues and open sittings, and as we shall see, S. Giles', Camberwell, has two classes of open sittings. The galleries have open iron fronts, to make them lighter,—an experiment which we think has totally failed; and to accommodate them, liberties of an unjustifiable nature have been taken with the aisle windows: those at the side (couplets very broad, and to describe them by an expressive bull, splayed at right angles to the wall) being depressed below the level of the galleries; and to diminish still more their height, their heads, which are externally marked by a blank trefoil, being internally left perfectly bare, and the single lancets at the east end of the aisles being pushed up so as to enlighten the aerial portion of the congregation. It is really intolerable to see an architect spoil his church for ever to accommodate these intruding eye-sores; better let the galleries span windows which *may some day* be emancipated, than leave the indelible brand of disgrace upon them even should the cause of it be ever removed. One of these couplets contains a beautiful memorial window, the offering of Mr. Willement's filial piety. We trust that some day the galleries may disappear, all the windows glow with painted glass, and the iron piers be diapered, and then the church will *not* be an old church, but it will be something much better than it is, and better than any Italian structure of the last age. The prayer-desk and lettern are in the nave, on the south side, with the pulpit (unpretending by the way, and therefore not bad, though standing disjointedly, when it should have been attached to a pier) facing them. The church terminates in an apse, an arrangement, we need not repeat it, unauthorized

in an English parish church, but one which in this instance was adopted in consequence of the church being rebuilt in an old burial ground, and considerable jealousy existing even about the encroachment which the apse made upon it. We shall shortly show how the architect has contrived to waste away *in* the church space sufficient to have made a good chancel. The apse being assumed, we must allow great credit for the prominence given to the altar, a most redeeming point. Approached by a flight of several steps, it forms the crowning point of the church, and by its height is defended from painful proximity which, when a good chancel and a protecting screen cannot be attained, is the thing which should be aimed at. (In this respect S. Paul's, Knightsbridge, is deficient: there is no screen, and yet the altar is non-apparent.) The altar itself is remarkable for the richness of its embroidered antependium, a good attempt, but reprehensible in that the central monogram is worked in black, an unheard-of colour for such an object. The apse is enriched with decorative colour, chiefly by Mr. Willement, and one window glows with his painted glass. We understand more will very soon be added as a further instalment. The mural cross is of praiseworthy dimensions. The seats in the chancel are of the same nondescript character as those which we found fault with in Christ Church, Albany Street. We have said that the architect has wasted space enough to have made a good chancel in, for between the prayer-desk and the pulpit is a large open area, extending to the steps of the altar, and bounded beyond the desk and pulpit by the longitudinal seats of the singers, which if it had been raised and screened off (or should this not have been admitted, at all events marked by lateral parcloses), and the height of the apse been reduced to what was necessary to make apparent the distinction between chancel and sanctuary, would have furnished a very tolerable chancel, without the loss of one sitting, or the reading place or altar being moved one inch further from the congregation. If a calculation were made, it would, we are convinced, be found that the area wasted in most churches by unmeaning spaces and useless lobbies, was inconceivably great, and such as, if properly managed, would be amply sufficient in many an instance, to furnish very respectable chancels. Better were it to have a screen, and to let the congregation sit up to it, than to mock them by a vacant area, seemingly only left that the beadle might have a parade to display the graces of his laced gown upon. On the whole we think that this church displays more Catholick feeling on the part of its *projector* than any other new parish church in London.

Advancing a little way out of town, we reach the newly-founded college of S. Mark, at Chelsea, for the training of schoolmasters. The college chapel is one of the most complete instances we have yet observed of considerable ecclesiastical feeling in the original conception, unaccompanied by sufficient ecclesiological knowledge on the part either of originators or of architect to give that feeling a satisfactory developement, and as it were translate it into grammatical language. After this general character, it would be unkind to the excellent proposers of S. Mark's college to enter very deeply into an architectural examination of the building. Something however must be said. The

style adopted is Romanesque, of a foreign character, and we should imagine rather titubating between the Italian and German forms of that protean style. Is it over-refining to esteem the adoption of this style symbolical of a peculiar state of mind engendered by our present unquiet condition,—that of homelessness? If there be any thing in this it would furnish an additional reason for us to avoid the use of Romanesque. The plan of the chapel is cruciform, consisting of a nave and transepts, without aisles, and an apsidal chancel, with an aisle running all round it, the apse being circular. One great and obvious defect is that the breadth of the chancel (which is raised) together with its north and south aisles, is precisely that of the unbroken nave, thus showing the stilted butt-ends of aisles to the nave in a way nowhere, we might almost venture to assert, seen in an ancient church; a ludicrous turning to account of this bad arrangement shall soon be told. The chancel is, we said, raised, and no one can be other than pleased with the dignity given to the Holy Altar, which is indeed the redeeming point of the internal arrangement. Altogether the chancel fails from over-ambition; neither in height, breadth, nor length does it come up to what the chancel of a small parish church should be, and yet this tiny space contains all the features of the eastern limb of a vast cathedral; it has its apse, its encircling aisle, its triforium, its clerestory, and its vaulted roof. All these of course are on a microscopic scale, and the altar-chairs and pulpit, being perforce of the natural size, make a rather ridiculous contrast; the two former well nigh fill up the apse, and the latter is fitted into the butt end of the northern aisle. The windows* however of the chancel are nearly all filled with stained glass, and this, combined with the gloominess of the day, gave, we must honestly confess, a solemn appearance to the chancel the last time we visited the chapel, not but that it was then that we realised to the full the mistakes of this arrangement. At the extreme west end of the chapel, to the right and left of the door, stalls are placed, showing by their position that their designer had not clearly realised the distinction between nave and chancel. Indeed the whole building manifests a confusion between those two very dissimilar structures, a college chapel and a parish church. It is true that S. Mark's fulfils the double purpose; but would it not have been better to have given each object its legitimate developement, than to have attempted an impossible union of their distinctive features? The nave might well have been reserved for the laity, and the members of the college have been provided with a spacious and correctly-arranged choir, from which, day after day would have ascended with increased beauty that solemn service which so honourably distinguishes the college of S. Mark.

Holy Trinity church, Brompton, was originally but a miserable mock-Gothick structure of nave and be-galleried aisles; the present incumbent has however, to his praise, attempted to ameliorate it by putting tracery into the windows, and fitting up the east end so as in some sort to evolve a chancel. This he has unfortunately done in too

* The central light of the clerestory contains the representation of our Blessed Lord hardly distinguished from the surrounding saints. We have heard Mr. Wailes blamed in more than one quarter for the same fault committed in other windows.

dashing a manner, so as to render the surrounding poverty more conspicuous. The reredos, which like the other fittings, is presumed to be First Pointed, would in any case be thought to be overdone, and modern, adapted as it is to hold the commandments; but being of plaister, is positively inadmissible. The incongruity of such an unreal display is the more apparent, as it serves to eke out two features of true material, a stone altar namely, and a triplet filled with painted glass. The latter which is the work of Mr. Warrington, shows a large mass of colour, but is terribly antiquated. On the south side are two sedilia, which have wooden desks before them, thus converting them into *quasi* stalls, and opposite this is an armed chair with its private desk. To the west of this chair the credence projects from the wall.

We now turn to a church which is really conceived in a generous spirit, and which in spite of some drawbacks, which we shall feel bound to mention, is one of the finest ecclesiastical structures of modern days: the new parish church of S. Giles', Camberwell, a large cross church, with aisles, north and south porches, central spire, and well developed chancel, of the Middle Pointed style. The altar is of stone, and of the correct shape of a table standing upon legs; unhappily however, instead of the rich canopied sedilia we might have looked for, it is flanked with altar-chairs. The reredos, which is of stone, is over heavy. The risers of the altar are panelled with porcelain. The east window is as yet but partially filled with stained glass. The chancel, which is paved with encaustic tiles (with which however we were not quite satisfied,) has stall-like benches for the choristers (and a *quasi* episcopal throne for the incumbent); these are failures, being of very heavy workmanship, and unreal, inasmuch as they have a range of canopies over an unbroken bench. The rood-screen is lacking here, as in every other modern London church. The organ is placed in the north transept, greatly choking it up. The end windows of the south transept, and of the nave are filled with stained glass. The pulpit stands against the north-west pier of the lantern, and is not too high. It is of wood, panelled with porcelain, enamelled with sacred effigies on a gold ground. This is a very good idea, and one perfectly legitimate, although modern; porcelain indeed is a species of enamel painting. In this case, however, the conception has surpassed the execution. The prayer and lesson-desks, which are opposite the pulpit, are not satisfactory. The piers of the nave, which are alternately circular and octagonal, stand upon blocks, to raise them above the seats, and the seats, though all open, are very unsatisfactory, from adopting the invidious distinction of having two side rows of 'quality' sittings, and a very broad open area between, filled up with inferior seats for the Church's especial and dearest charge, the poor. The genteel seats have stall-ends, carved by Mr. Pratt's newly-invented machine. We do not like them; they are heavy and tame. The roofs are open, and of a good pitch. The font is incorrectly placed, being directly opposite the west door, and is of insignificant dimensions considering the size of the church, beside which it wants a canopy, and a base to stand upon. The west window is rather weak. We are a good deal amused at the galleries (for the church contains galleries), because in the first place

they are the least offensive galleries we have ever seen, and in the second place because they have purchased this inoffensiveness at the expense of a great part of their practical utility, that of holding people. They nestle behind the piers of the nave, at some distance from them. The internal walls of the church are plaistered, and there is a raised platform in the south transept which might as well have been spared. Externally the roofs are of a good pitch, and the spire is lofty, so that the church has an imposing appearance, though too much that of a cathedral in miniature. The tower spire and north porch labour under an excess of ornament, the result of which in the end is only to diminish the general effect of the church. The worst fault however of the church remains to be told, that it has got a show side. The north side, from facing the street, is much more elaborately decorated than the opposite one; the clerestory, *e. g.*, on this side is arcaded of three, and on the other is simply pierced, and the south porch is wonderfully subdued, compared with the other. We need not say how much we disapprove of such an attempt at display. However we flatter ourselves that it has defeated its own object, and that the south side, from its greater sobriety, is in truth the more pleasing composition. After all, however, no one can help being much pleased at so noble and, considering all things, so complete an attempt at better things, raised in the same town, and during the life-time of the same generation which saw the building of S. Pancras, S. Marylebone, and All Souls.

In the adjoining parish of Dulwich is another church, which exhibits a great struggle after the realization of ecclesiastical decency and magnificence, which is as creditable to its projectors as it is lamentable to behold how they have been in a great measure frustrated by the incompetency of their architect. We mean S. Paul's, Herne Hill. This church consists of a west tower and spire, nave and aisles, north porch, and chancel without aisles, of the Third Pointed style. The altar is of stone, and of the correct shape, a slab on legs; the different roofs, and the spandrils of the nave arches are all covered with enrichment; and every window in the church, including the clerestory (with one exception, which we fancy we see the reason for, and that it will be soon remedied), is filled with stained glass: and all the chancel, and part of the nave is laid with coloured tiles; the pulpit of stone, with porcelain panels, stands at the north-east angle of the nave, and all the seats look east, and are very low. Who does not warm at this description? But unhappily in many respects the intention, not the execution is to be praised. The stained glass particularly is of a cold and unartistic character, and the side windows are heraldic, with cyphers of the benefactors of the church, which is not the most appropriate decoration for the LORD'S House. The east window, which is scriptural, is very unsatisfactory, and the reredos is poor, and there are altar chairs as in the church of S. Giles'. The tiles and porcelain are the gift of the same munificent individual who presented similar ornaments to S. Giles'. We wish they had a more ecclesiastical character. The chancel is far too short in proportion to the nave, and the roofs are of a very low pitch. Many of the seats have doors of so low and therefore useless a form (if ever a useful one could be imagined for such abomi-

nations), as to make it almost the easiest thing to step over them. The organ stands in the parvise. The font is, as in Camberwell church, (and in many other modern ones), incorrectly placed, and has no cover; it is moreover an unreality, containing, when we saw it, a little marble basin and an earthenware jug to replenish that basin. Externally the design is miserable; the roof is surmounted with a very poor battlement, broken with a row of the poorest pinnacles, such as those to be seen on the frontispiece of Mr. Pugin's Contrasts, and in plaisterers' shops in the suburbs, and alternately tall and short, the latter standing without any apparent reason in the centre of each bay. The west end, and more particularly the door, are contemptible. We are really pained to have to use such language about a structure, which is clearly the fruit of much liberality. The donors we quite exculpate, and only trust that the failure of this church may prove a warning into what hands willing hearts may hereafter commit the execution of their pious desires.

Our readers are probably aware of the new church which is in the course of erection in Belton-street, in the parish of S. Giles-in-the-Fields, to be dedicated as Christ Church. It consists of a nave, aisles, and very short chancel, north-west engaged tower, with stone broach, and clerestory to nave. The style is First Pointed; and at the east end is a triplet, which however, from the cramped dimensions of the site, only receives light through a wall cut in the adjoining workhouse, whose proximity cramps the chancel, and indeed the whole church. The reredos is arcaded, and the chancel is to be bounded by parcloses, though destitute of screen. There are galleries. All the seats however are to be open, and the roof is of a fair pitch. The piers, which are octagonal and made of blue lias, are (we observe with satisfaction,) not stilted. Externally however there are faults to be found. The west window consists of five lights, the central one raised above the others, which are of the same height. From the comparative uselessness of the east window, and the south aisle being destitute of light, it was doubtless necessary to throw as much in at the west window as needful, though at the same time we think they have made the west end *unnecessarily* glaring, otherwise we cannot at all approve of this arrangement at the west end of a small church, which has only a triplet for its eastern light. The west door, which is trefoiled, looks strange and overdone. The tower is too thin, and the north door, which it contains, is not well managed. The spire however, taken by itself, is of elegant proportion. The clerestory and aisle windows are rather long and bare. Great allowances must be made for the confined extent of the ground on which it was necessary to build the church, which makes it, especially as it is rather lofty, look rather humped externally. We think the architect might have derived some useful notions from foreign town churches, remarkable as they are for their height) in the treatment of this subject, without of course, vitiating the strict form of English Pointed.*

* We are not of course intending to recommend such novelties, but do not foreign town churches perhaps derive effect from their apsidal termination, which takes off from the truncated appearance which great height and inconsiderable length give? Our mediæval town churches seem on the contrary to have been kept low.

Our task is now finished, and we trust we have said nothing that can hurt persons with whom we sympathise so truly as the founders of the churches which we have been describing. Our retrospect has been a pleasant one, for it has shown us how strongly the good spirit is abroad, at the same time that it has confirmed us more than ever in the belief of the soundness of the principles which have actuated us both during our more intimate connexion with the Cambridge Camden Society, and now that we have assumed an independent position. It has pointed out how necessary a firm enunciation of fixed principles was, when even our enunciations, over strongly as some persons have thought them stated, have not prevented solecisms being committed in the best intentioned churches, whose erection has been contemporaneous with the former series of our periodical. Misguided taste, and ill-digested views of ecclesiastical propriety are only less to be deplored when guiding the liberal and right-minded church-builder, than when they influence the churl and the schismatic in heart. We have ere this groaned under the latter's tyranny; let us not hereafter have to deplore the ignorant kindness of the former. The ecclesiastical architecture of foreign nations for this long time should be a warning that a zeal for the honour of the material temple, without knowledge, is often a dangerous thing. Had not the revival of ecclesiology (we trust we may say without presumption providentially) kept pace with the deepening religious feelings of the age, posterity might have had to mourn our senseless liberality, as we have the senseless penury of the days now passing away. As it is, we feel encouraged to persevere still more manfully in the good cause, fighting to retrieve the golden vesture of our Holy Mother, and trusting to receive our reward in the grateful remembrance of the builders of future Elys and Westminsters.

THE PHILOSOPHY OF GOTHIC ARCHITECTURE.

THE *English Review* for December, 1844, contains an article on the above subject, which for brilliancy of thought and expression, as well as for ingenious research into the more abstruse principles of the science, seems deserving of considerable attention. It is not with any design of controverting positions which are not only tentative in themselves, but are modestly and warily advanced on the part of the writer, but rather with the hope of expanding and simplifying them, that we now take up the subject at second-hand, and propose to make a few supplementary remarks upon it.

One of several theories asserted, and very acutely maintained by various arguments and coincident circumstances, is this: that the ancient laws of architectural composition depended on "conforming each portion and member of a building to some one type and standard, and thus harmonizing them all" The author observes that "Proportion in its very nature is the conformity of certain spaces and lengths to some one common measure, either multiplied, or repeated, or divided; but the mind never can become sensible of it except by referring admea-

surements to some previously assumed standard, and by observing their conformity with it, or their discrepancy." The soundness of this definition will not be disputed; and as what we commonly call "proportion" is one of the most obvious subjects of criticism in every building, it may well be suspected (though it probably does not occur to us in criticising) that some such standard must always exist, or our ideas of proportion will be unreal and capricious. And it is the investigation and discovery of this which engages the speculations of the writer throughout a considerable portion of his paper. "The first thing to find in a Gothic, or indeed in any building, is the line or lines which are taken as the base from which all other admeasurements are calculated. The second is, to discover the principles on which this line itself was constructed,—that is, why it was made of a greater or less length. The third is to investigate the laws which regulated the relations borne to it by all the other lines of the building." Thus, supposing it were found that the most graceful proportions of a tower were five times as high as it is broad; and of the nave in length eight times the breadth of the same; and of the chancel, twice the square of the tower, and so on; we should say that the measurement by which all the dimensions of the building were regulated, and to which they were referred, was the breadth of the tower. By some such leading measurement the writer imagines that even the minor details, such as the span and height of the arches, the curves of the windows, &c., may possibly have been determined. But to estatablish the fact, and to ascertain the standard, very great pains must be taken in examining the geometric construction of numerous ecclesiastical buildings.

So far we can readily follow the writer, and are not unwilling to suppose the existence of some lost geometrical secret, which regulated the general proportions of at least the best and most perfect buildings in the most perfect period of architecture. It is clear that as any one standard admeasurement may be repeated by taking multiples or parts of it a certain number of times, which number may be influenced by other subordinate circumstances, so the greatest possible differences may be found in various buildings, without the least violation of the principle itself if once established. Thus, in one church the nave may be three times as long as the tower is broad, in another five, in another six times; or the whole length of the church may equal the whole height of the tower and spire, or nearly so, as in Trinity church, Coventry, and S. Botolph's, Boston, Lincolnshire. And the reason *may* be, that in one building there are two aisles, in another one, in a third none at all; or some other reasons, which in fact constitute the principal problem for solution. Yet in all these different cases the admeasurements of the parts may be equally referable to one standard.

The standard line is assumed by the writer to be *half the breadth* of the centre building. Three lines, he says, naturally present themselves to a spectator when he has first entered a building by the grand entrance, and stands in the centre of a church. These are, lines of length, of height, and of breadth; and he considers that the first impulse of the eye is to scan the breadth, and that on one side only (ge-

nerally to the right), because two successive actions of the eyes are unnecessary, the object being equally well ascertained by one hurried glance. If there be any truth in the supposition that this is the first impulse, the first intuitive effort of the mind,—it is not difficult to conceive that the eye may possibly desiderate a certain length and a certain height, the one no doubt depending on and regulated by the other, as most perfectly in accordance with the idea of space thus primarily suggested by scanning the breadth.

This is what we mean when we say a building is harmonious as a whole. We mean, to borrow the words of the writer, which cannot be altered without injustice, "that unity, harmony, and truth of style are produced by developing and repeating all the ideas contained in the primary type or standard, and by rigidly adhering to these, to the exclusion of all others." Perhaps herein lies the great mystery of Pointed composition, that though the same tests, and the same standards, which seem to apply to one building, are completely rejected, or even inverted in another, still the harmony of parts is confessedly felt, even though we cannot tell in what it consists. Similarly in many modern buildings it is much easier to see that something is radically wrong than to point out where the fault lies. We do not know what is the standard or leading idea of the building, yet we are able intuitively to test the fitness of all the parts by the tacit application of it. We do think that this theory has so much probability in it, as to deserve a patient and serious investigation.

Another theory proposed by the writer is, that "in Gothic architecture the figure which is intended to be presented to the mind is partially exhibited and partially suggested." That is, the actual and palpable outline of a Gothic edifice was not so much intended to satisfy the eye, as certain ideal and supplementary configurations which the eye might be led, from certain points and projections in the building, to form and realise for itself. The writer goes to prove this by the assertion, perhaps a somewhat fanciful one, that in viewing a pointed arch, the eye is not arrested at the intersections of the curves (*i.. e.* at the crown or point of the arch), but passes irresistibly beyond them, and thus in fact describes a cross, of which two limbs are drawn precisely to the eye, the other two are suggested. Hence, he argues, the eye is naturally tempted to supply certain forms, of which the main points only are as it were jotted down. "Let a spectator," he says, "take the most prominent points in a cathedral, marked out by some feature which attracts attention,—a little turret, a projected buttress, a gable tossed up apparently by accident, a doorway niched into a corner, a fragment of a battlemented wall, or a solitary pinnacle; and from these let his eye pass in every direction, not along the lines of the building, but leaping across from point to point, and describing in his mind the figures thus suggested, and these figures will constitute the real forms intended by the architect: they are the real outlines of a building."

We certainly think that this view must be accepted with great caution; for in the first place it requires in all probability a more imaginative eye than ordinary observers possess thus to fill up the skeleton forms supplied by the real building; in the next, it is nearly certain

that a spectator not thus imaginative, nor aware of the theory, would admire the visible form before him for its own intrinsic beauty of outline and ornament, just as sincerely as one who was used to trace and complete in his mind's eye these phantasies of his own philosophy.

It may be said that we all are naturally affected by an intuitive and unconscious desire to fill up mere partial outlines, and to carry out intercepted curves to their completion, just as in judging of proportion we naturally have in view some one standard, of which we can give no account to ourselves. And there may be truth in this: we are not prepared to deny it; we only would remark on the danger of following too far any such purely ideal guide, or of trusting to it only because other facts may seem more or less to fall in with it. Thus the writer indulges in the following beautiful speculation in advancing his view of this law of Gothic composition,—a passage which we shall be pardoned for quoting at length:

"It is clear, that to satisfy the mind, any object presented to it ought to be infinite. It should stimulate the imagination; should give room for a play of thought and exercise of active reason; there should be scope for ranging into newly-discovered fields of invention,—for achieving something ourselves, not merely for observing what has been achieved by others. The spectator should be made to take part in the work of creation. In Grecian architecture this is not possible. He may measure, and compare, and criticise the exact adjustment of distances, the accurate flow of curves, the perfect regularity of angles and proportions; but criticism and acquiescence is all which is left to him. He admires, but passively; and the work of measurement is soon exhausted, and nothing remains but to surrender himself to the general impression. It is thus that a perfect object of beauty, whether in a landscape or a work of art, lies upon the mind like a load. It oppresses with its very beauty. Its very exquisiteness and perfection, the absence of any blot, of any thing to be completed or amended, fascinate us with a species of luxurious indolence, in acutely sensitive minds amounting, at times, almost to painfulness. Perhaps, if we could enter into and understand the mysteries of the great work of Divine Art, the physical creation itself, this would account for the remarkable fact, that it is thus left for the most part imperfect. Its outlines are full of grace, its forms germinate into beauty; but every where there are spots and fractures—something which the human mind can fill up, or which the human hand may strive to mend. Its vegetation spreads out into a thousand luxurious curves, and yet we cull and pick the leaf or flower which defies improvement. Its colours are blended and softened in a tissue of unimaginable delicacy; and yet a painter can throw over them all a tint which mellows and improves them. Its sounds are soft and clear, and nothing in art can reach their depth and power of expression; but they are not harmonized into concerts, or distinguished by rhyme. And hence the seeming problem, that, while nature is more perfect than art, and possesses a touch, and imagination, and delicacy of perception, beyond what man can ever reach, still art is the improvement of nature, working upon her grand sketches and masterly unfinished models, in order more completely to realize the grandeur and charm of her designs."

Gothic architecture therefore, to be perfect, must be imperfect; to be complete, it must have something to desiderate. The eye must be carried from the visible to the ideal; it must go beyond what is expressed, and deduce from it something which, though unexpressed,

yet, if the theory be true, is of more primary importance to the spirit of the design, than that which is presented at once to the outward view. Triangles must be drawn by the aid of various points, and prominencies, and shadows, which fall in so as to suggest this figure, and, if they fall elsewhere, will seem to be misplaced. Curves and segments of circles, if prolonged and completed, will be found to be coincident with some leading point, as a corbel or a niche, or a weathering, or to pass through other lines at some angle, dividing them into parts of a certain proportion.

There is one consideration which we must not omit in recognizing something of probable truth in this writer's view. When we talk of a gable, a turret, a buttress, a doorway, and so on, being apparently tossed up by accident, or inserted by caprice, we must undoubtedly look for a reason in the acknowledged principle of UTILITY. A gable must terminate a roof, and a roof cover a space beneath it: a buttress must resist a thrust in a wall at some particular part; a pinnacle must balance a vault, or terminate a projecting point; a doorway must give admission into a particular part of a church where it is wanted. So completely indeed has it been thought that utility *alone* dictated the position of such features, that we have been accustomed to talk of "Gothick irregularity," as a leading principle of the art—as a kind of licence, which, quite regardless of uniformity of appearance admitted any detail in any place, and added a new feature just where it was wanted, and solely because it was wanted. Now, if these features were really placed solely for utility, as we fully believe they were, could they *also* have been placed for the purpose of suggesting to the eye these airy outlines,* or are the two objects compatible with each other; that is to say, could both have been taken into account at once, and must it not constantly have occurred that one directly interfered with and violated the other? We confess ourselves unable to reconcile these seemingly opposite ends, unless there be in Gothic architecture a wonderful self-adjusting energy, which makes use subservient to effect, and necessity always coincident with propriety.

The writer well remarks that the prevailing combination of lines in Gothic buildings is that of an obtuse angle, or *knee*, as it might be called, which is seen in the gable sloping from the perpendicular, the weathering of the buttress, the chamfer of the arch, the pitch of the spire and pinnacles, the splays of walls and windows, and even the perspective of the interior, which shows the pillars ascending vertically from the vanishing or converging line out of which they seem successively to spring. This is also exhibited in the form of which the writer speaks, when he says at the beginning of the article that the triangle based upon a parallelogram constitutes one of the leading and most prominent ideas. "Nothing," he adds, "can account for its appropriateness but the facts before suggested, that such is the combination formed by the eye on its first commencing to survey the interior of the structure; first it draws the base, then moves up the perspective of the line of columns, and then passes to the vertical line of wall."

* We are surprised that the writer should speak of "niches," corbels, bosses, and other little projections, occurring in Gothic architecture, *seemingly without use or object.*" This seems like distorting facts to suit a theory.

This seems to us to be going out of the way to account for a fact which is much more easily explained on natural constructive principles. We might indeed question the truth of the statement that this combination of lines is "so strange, so wholly destitute of internal order or beauty, so unnatural in itself," as the writer asserts. But passing over this, we observe that the outline of Gothic, in its widest sense, is confessedly pyramidal. It is a tapering off, an extenuating of a substantial mass into nothingness; and it has been, we believe, demonstrated in the case of several buildings, that a triangle drawn from the ground to the highest point would actually include the entire edifice, by its prominent points falling in accurately with the lines of the sides. In this respect Gothic is of course entirely different from the grovelling parallelogramick form of Grecian temples, which present the same extended horizontal outline against the sky that they exhibit on first starting out of the earth. They lose nothing in breadth by being "tossed up" to a height like the Gothic spire and sloping roof. But this pyramidal form is not gained by abrupt steps and horizontal stages, like the Elizabethan or debased Gothic and embattled gables. The diminution is gradual, by sloping ascents, by imperceptible fallings away: and it follows that in every point of declension from the wide to the narrow which the vertical wall receives, the outline presented to the eye is such as has been described.

In chamfers and splays the same line will be found to be *the external angle formed by the base of a right-angled triangle.* The removal of any square edge will show this, which is the principle upon which the planes of mouldings, in their most perfect development, were mostly arranged.

The writer concludes by some very ingenious remarks on the formation of window tracery, from its rudest to its completest form. Twelve canons are given, involving, as he conceives, the true principles by which the excellence of any design should be tested. We are surprised that he has not taken any notice of the *orders*, or subordination of mouldings in tracery, among the very minute details which these twelve canons embrace. We cannot forbear to quote at length the passage immediately preceding these. Having shown how two contiguous lancet lights were made one by being included under a single arch, and how the spandril was at first pierced or occupied by some sculptured ornament, he thus describes the progress of window tracery:—

"To effect more perfectly the occupation of the whole space of the window with an uniform framework, the artist next introduced a regular tracery in the whole of this upper compartment. He drew geometrical figures, circles, and triangles, and ellipses; and adjusted their ribbings and outlines till no bare surface was left uncovered: and this is the first stage of the Decorated English; beautiful in itself as compared with former tracery, but still deficient in another species of art, which may be termed *the unity of continuousness.* The upper geometrical tracery was connected with the lower mullions only by juxtaposition: they touched, but did not flow into one another. There were still two distinct compartments, though each was filled with tracery: and the next effort made was to melt* and fuse these into one. From the central germ

* We assume that *meet* in the Review is a misprint for *melt.*

of the upper portion filaments were therefore thrown out, curling down into the lower arches; and at the same time the lower arches shot themselves up to meet the descending lines. But the attempt was vain: no perfect unity of organization can be developed from two centres. And until the upper centre was abandoned, and the whole process of crystallization was carried on continuously from the lower limbs, the *nisus* or struggle for unity was baffled, and only produced beautiful abortions.* But with this abandonment the effort took effect. All the trunks of the mullions, springing out of one base, rose up to a certain height and then shot themselves out into ramifications of the most intricate and delicate network, exhibiting a variety of combinations which baffles enumeration—the branches climbing and twining one into the other in a maze full of entanglement, yet without confusion; and the whole composition, in its utmost licence and seeming extravagance of fancy, capable of being subjected to strict and inviolable laws of primary truth."

We must now take leave of this thoughtful and brilliant writer, with much admiration for his theories, and a hope that we have not misunderstood, or at least misrepresented his meaning.

* The fine east window of SS. Peter and Paul, Fen Stanton, Hants, engraved in the *Illustrations of Monumental Brasses*, is a remarkable example of the unsuccessful *nisus* mentioned in the text.—*Ed.*

[The reader is requested to correct the following erratum which occurs in a part of our impression.—In page 63, near the bottom, read for "*centre* building" "*entire* building."]

REPORT OF THE THIRD ANNUAL MEETING OF THE YORKSHIRE ARCHITECTURAL SOCIETY.

THE public annual meeting of the Yorkshire Architectural Society, was held in the rooms of the Society, Minster Yard, York, on Thursday, October 24th, 1844, the Venerable Archdeacon WILBERFORCE in the chair.

The Report, having been read by the Rev. J. Sharp, Secretary, was adopted, the rules confirmed, and the Committee elected for the ensuing year.

The officers for the ensuing year are:—Treasurer, Christopher Beckett, Esq.: Honorary Secretaries, Rev. J. Sharp, Horbury, Wakefield; Rev. J. Fawcett, Low Moor, Bradford; Rev. W. H. Lewthwaite, Clifford, Tadcaster; S. Wilkinson, Esq.: Auditor, E. J. Teale, Esq., Leeds.

Two papers were read, one by the Rev. W. H. Teale, on the church of S. John the Baptist, at Jedburgh; and another, written by the Rev. P. Freeman, of the Cambridge Camden Society, and read by the Rev. T. Egerton, on the very curious church of S. Mary, Astbury, Cheshire.

The Report states that the Society "has held its meetings regularly throughout the year, which for the most part have been well attended, and thus it has laboured, and it is to be hoped not without success, to promote one of the especial objects for which it was constituted, viz., the spread of architectural knowledge among its different members. At these meetings six papers have been read, two of which have been published in *The Churches of Yorkshire.*"

The Committee proceed to regret the change of secretaries, arising from the removal of several of the number from the county.

After urging upon the members generally the advantage of forming local Committees for studying "architecture," the Report proceeds:—"There is no way of becoming thoroughly acquainted with architecture except by studying the *stones* themselves. Books must be studied too, but *books will not do alone*. After a few general principles have been obtained by reading, it is by far the best way to set off and test what has thus been learnt, by the *buildings* themselves. And this can be much better done by several persons in company, than by any one singly; because one may observe and remember what another does not, and so the general stock of knowledge will, after a while, be found to be much greater than any individual would have possessed."

The Wakefield and Beverley local Committees are reported as having commenced operations.

Speaking of the works aided by grants from the Society, the Committee add:—"It is well known by ecclesiologists that there is perhaps no stained glass throughout the kingdom of greater value and interest than that which exists in some of the small parochial churches of York; and at the same time that there cannot possibly be any in a more deplorable state of ruin and decay. The Society has done its utmost in endeavouring to remove this great disgrace; and it is with much pleasure the Committee are now able to announce that the restoration of the two windows at the east end of the aisles of All Saints' church has led to the placing the great east window of the same church also in the hands of Mr. Wailes. The plaister beneath this window has also been removed from the wall, which has brought to view a piscina and aumbrie, the former of beautiful Early English character, enriched with the tooth ornament: this interesting discovery it is hoped will lead at a future time to the lowering the floor of the church, which is now considerably above its original level."

Other works effected by the Society are the seats in the church of the Holy Trinity, Goodramgate, York; the restoration of the gable Cross, at S. Oswald's, Arncliffe; extensive restorations in Holy Trinity church, Rothwell; and the repair of the windows in S. Patrick's, Patrington.

The restorations in Howden church are not yet commenced.

"The Committee have thought it expedient to adopt the two following rules in place of No. X.:—

"X. That the Society meet at York, for the reading of the papers, four times in each year (the autumnal meeting being considered the public annual meeting): and that the Committee meet each time two hours previous to the ordinary meeting.

"XI. That the special meetings of the Society may be called by the secretaries, at any time and place within the county, at the request of any three members."

The conclusion of the Report is as follows:—"In bringing these remarks to a close, the Committee wish to say a word upon a subject which has in some instances been misunderstood, viz., the work which the Society sets itself to do. It does not desire, nay it positively *refuses*, to supplant professional architects. Its object is not in the least degree to set them aside, but to insist as much as possible on the

employment of properly qualified persons in all cases, and to do its utmost to assist them in the good work, which they often *desire*, but from various circumstances, are *unable* to effect. The good designs of many an able architect have been utterly marred by the bad taste of an ignorant building Committee, or some similar tribunal; and if in but one single instance the Society can throw into the scale whatever weight it may possess, and thus turn the balance in favour of true and correct design, it can never with justice be said that its labours have been useless and unavailing." * * * "It has only one object in view, which it desires to advance in every lawful and available method, viz., the acquisition and diffusion of sound architectural knowledge, in order to secure, as much as possible, the correct construction and restoration of the temples of the MOST ADORABLE TRINITY."

The following papers have been read at the Society's meetings during the year:—History and Present Condition of S. Patrick's, Patrington, by the Rev. Geo. Ayliffe Poole; Geometrical Principles of Gothic Architecture, by W. Wallen, Esq.; History and Description of Bishop Skirlaugh's chapel, at Skirlaugh, in the parish of Swine, by the Rev. Geo. Ayliffe Poole; First Part of an Account of a Tour in the North Riding, by J. W. Hugall, Esq.; on the church of S. Mary, Swine, by the Rev. C. Whateley; on S. Marie's Chantrie, Wakefield, by the Rev. J. Sharp.

The Society now numbers 508 members.

REPORT OF THE FORTY-FIRST MEETING OF THE CAMBRIDGE CAMDEN SOCIETY.

ON Thursday evening, Feb. 13, 1845, the President took the chair at half-past seven o'clock, and the following gentlemen were ballotted for and elected:—

Bailey, J. S. Esq., Jesus college.
Barry, T. D. Esq., Taunton, Somerset.
Briggs, J. H. Esq., 3, Gloster-road, Victoria Gate, London.
Brooks, W. Esq., Clare hall.
Burrell, R. Esq., Christ's college.
Chidley, R. Esq., 118, Whitechapel-road, London.
Churchill, Rev. J., M.A., Oxon, Sholapore, Bombay.
Compigne, J. H. Esq., Middle Temple, London.
Gravatt, W. Esq., F.R.S., 34, Parliament-street, Westminster.
Haynes, E. C. Esq., Trinity college.
Hallam, J. H. Esq., Cheadle, Manchester.
Hole, Rev. R. S., B.A., Oxon., Caunton Manor, Newark.
James, H. Esq., King's college.
King, F. B., Esq., Clare hall.
Landon, Rev. E. H., M.A., S. John's college.
Mandley, G. F., Esq., 34, Charlotte-street, Manchester.
Page, Rev. C., M.A., Christ Church, Oxford, Cloisters, Westminster.
Petty, T. E., Esq., Trinity college.
Powles, Rev. R. C., M.A., Fellow and Tutor of Exeter College, Oxford.
Simpson, Rev. W. H., M.A., Louth.
Smith, W, Esq., B.A., Lincoln college, Oxford.
Steabler, Mr. High-street, Sunderland.
Stokes, H. G., Esq., Trull, Taunton.
Thomas, Rev. Caddy, M.A., Brandiston, Norwich.

The Lord Bishop of Newfoundland was admitted as a patron by acclamation.

The Bishop Elect of New Brunswick was admitted as a patron by acclamation.

A list of presents received since the last meeting was read by F. A. Paley, Esq., Honorary Secretary.

The following Report from the Committee was read by the Rev. B. Webb, Honorary Secretary:—

REPORT.

"The Committee have to announce the election of 26 new members, including two colonial Bishops.

"A grant of £10 has been made towards the restoration of the decorative paintings in the chancel of S. Mary le Crypt, Gloucester.

"The fifth part of the *Instrumenta Ecclesiastica* has been published during the vacation; as also the paper on the "History of Christian Altars," which was read at the last meeting of the Society.

"The delay in the publication of the drawings of the chancel of All Saints', Hawton, has been chiefly owing to the difficulty of procuring paper of a sufficiently large size.

"The Committee have been able to assist the Bishop Elect of New Brunswick in procuring designs for churches and details for use in his diocese. An application has been received for designs for a church in the settlement of Hong-Kong.

"Among the presents received since November may be mentioned an interesting series of coloured full-sized drawings from the stained glass in the Sainte Chapelle, Paris, received from Professor Dyce, and the late publications of the Oxford Architectural Society; for which the best thanks of the members are due."

The PRESIDENT then rose and said, that the announcements he had just made of accessions to the Society, however gratifying, especially by their promise of the extension of the Society's usefulness in distant colonies, would not adequately supply the vacancies which he felt it his duty, though not required by the rules, to announce from the chair. The members were aware that one of their patrons, the Bishop of Exeter, had not only withdrawn, but had published his retirement and disapprobation to the world, assigning reasons of which it did not now become him to contest the validity, however much he might be prepared and desirous to disavow the imputations therein conveyed. Another of their patrons, the Bishop of Lincoln, had since withdrawn his name, on grounds similar to, and brought to his notice by, those adopted by the Bishop of Exeter; and subsequently the Committee had received an intimation simply announcing the retirement of the Chancellor of the University, followed, as was to be expected by the usual etiquette, by that of the Vice-Chancellor. If the members were really animated, as he believed to be the case, by the principles which had always been professed by the Society, he felt assured that they would neither be surprised nor offended, however much they might be distressed, by the remainder of the Report of the Committee, the reading of which he had interrupted in order to secure for it their more serious attention:—

"The circumstances just communicated to the Society by the President demand from the Committee, at this the earliest opportunity, a statement of their view as to the manner in which these announcements ought to affect its conduct at the present juncture.

"The retirement of two of its episcopal patrons, accompanied in the case of one of them by public expressions of disapprobation, and followed by that of the Chancellor and his representative, have appeared to them to place the Society in a position incompatible with its character as an association of members of the Church and University. They feel satisfied that any advantages which might be expected from its continued operations would be insufficient to counterbalance the positive evil that must result from even an apparent disregard of the sentiments of those invested with authority. They therefore recommend unanimously that the ***Society be dissolved.***

"This recommendation can only be carried into full effect at the anniversary meeting. Till then the ordinary meetings, which have been already convened, will be held *pro forma* for the despatch of necessary business. The interval will be occupied in winding up the Society's affairs. The recommendation now announced will be submitted at that meeting for, what the Committee earnestly hope it will receive, its ratification."

The Report was received in silence. It was evident that the announcement had taken the meeting by surprise. The President proceeded—He was well aware that the recommendation which the Committee had felt it their duty to make to the Society, was one which largely taxed its confidence, as well as its obedience to the main principles by which it had been always governed. But, such as it was, it was as cordial as unanimous. In respect to the last point, he might say, what he was sure would forcibly commend it to the meeting, that it had the earnest approbation of one of their Vice-Presidents, now absent, Dr. Mill, who had frequently taken part in their proceedings, and whose countenance had always been on the side of whatever promoted loyalty to the Church, self denial, and obedience. The proceeding now recommended was meant as an act of dutifulness, and an act of grace: to that end it must be done at once, gracefully, frankly, generously, unreservedly: it would not do to see what they could do to please this person, and what they could give up to satisfy that objection; parting first with the white hairs, then with the black; they must do, like the Athenians, οὐδὲν ὀλίγον: nothing by halves: they must give all or none: of course, not *none*; therefore *all*. No time could be more appropriate for it than the present. They could not be taunted with retiring in weakness: this night they had admitted, including two colonial Bishops, more than the ordinary number of new members; more applications were promised; the Society numbered nearer 900 than 800 members: not more than three ordinary members had withdrawn: and no other patrons besides those he had named: they had received encouragement on all sides, and earnest hopes that they would not be influenced by the prevailing clamour and ecclesiastical insubordination. Such correspondents they could assure that, however they must mourn over the obloquy which they had incurred, and, he would allow, in many cases, the honest and reasonable alarms which existed with respect to the Society's objects and influences, still any attacks upon it which originated in party feeling or wilful ignorance, they had ever felt it a duty to disregard. If they had not, they could not have worked the good which all, even their detractors, confessed they had done. But it was a different thing when those, to whom a hearty deference was with *them* a principle, whether moved by influences which *they* did not see reason to recognize, or by proceedings of theirs really blameable, manifested dissatisfaction by tokens so significant as those he had just announced. It would never do for him, it would never do for them, to walk about the University, and feel that they were members of a Society from which the Vice-Chancellor had withdrawn his countenance. The flattering circumstances he had enumerated no doubt enhanced not only its merit and usefulness, but also the sacrifices which the proposed measure demanded of the Society. But let them not mind that. For any sacrifices required by duty they would console themselves with the reflexion that the Society had done its work, though its work was done. They would remember a sentence to that effect in his address to them in May last, where he had dimly foretold the consummation to which they were now invited: a sentence suggested, as the context would show, partly by the considerations which he had been now urging upon them, and partly by the prospects of that change in the condition of the Society, which had long been anticipated as the consequence of the near removal of himself, and others its founders and principal managers, from the University. His career here was closed: it was a satisfaction, amidst some

regret, that their light should go out together. Neither let them suppose their *good* would be lost, though he hoped that whatever harm, if any, had come from their operations, this act, when consummated, would blot it out for ever. The principles of union in Church-membership, to say nothing of church architecture, which had been generated and fostered by the Society, would fructify more generally and forcibly, stripped of whatever was frivolous or inappropriate, in other ground and in other forms. Whatever might become of it here, he was much mistaken if either its spirit or its labours would be lost to the Church. What was more to the purpose, its dissolution would remove an obstruction to much that was desirable in the Society's peculiar province, and which parties desiring it could not effect without provoking suspicions and hostility fatal to the attempting it. They would thus have the satisfaction of hearing their good no longer evil spoken of, and of seeing their work done henceforth by those who had been hitherto afraid of them, as well as by themselves. Those by whom their affairs had been administered would be relieved, as they had earned a right to be, from a great deal of very thankless labour and unmerited unkindness. They could not be supposed insensible to the public discountenance of those by whose adhesion they had been encouraged, but of whose favourable estimate of their labours they were still assured: nor could they be expected to linger on merely as a foil to set off the loyalty of any churchman whose orthodoxy might be suspected. They need have no fear of their labour being lost, if it were true, as he was convinced it was, that no other principles than those they had faithfully adhered to could do the work; at least none had, as yet, tried any other without making themselves ridiculous. What he had said would, he trusted, reconcile the Society to the decisive and unmistakeable step recommended by the Committee. It had, in addition, the highest sanction of which it was capable. He felt assured that the Society would feel that it was more in conformity with their position and their sense of duty, than to prolong, however effectually, an uneasy existence.

The PRESIDENT subsequently expressed his deep sense of the kindness with which the communications to which he had referred had been made to himself and the Society. They would see that some time would be required, as stated in the Report, for winding up their affairs; they had correspondents and members in distant countries, and works going on in Polynesia and Hong-Kong: the three months between now and May would be little enough to arrange their home affairs, and take the sense of their home members. But only routine business would now be done at the meetings already appointed; the Committee, however, thought they could not refuse to put the names of new candidates to ballot, if any should be proposed, as they had no right to take it for granted their recommendation would be confirmed, and it was possible that some persons might wish to have been once enrolled in "The Camden," for however brief a period, in order to record their adhesion to its principles.

He also said that, in answer to enquiries that had been addressed to him, as to whether any attempts had been made to remove the objections stated by the Bishop of Exeter in his letter to Mr. March Phillips of Dec. 26, that he had previously (Dec. 13) addressed to his lordship, in answer to his enquiries, a letter pointing out certain facts connected with the matters objected to, which would seem to be, as indeed they had proved in another instance, of sufficient importance to have at least arrested his judgment; but this letter, as he had since been informed, his Lordship had unfortunately mislaid without reading it.

A paper on the "Adaptation of Pointed Architecture to Tropical Climates," was read by the Rev. B. Webb, of Trinity college, Honorary Secretary.

The Rev. P. FREEMAN made some observations on the paper just read, and the meeting was adjourned at about half-past nine o'clock.

FIRST REPORT OF THE ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

THIS interesting paper contains the first address of the Committee; and the Rules of this newly-formed Society, which are not materially unlike those of the earlier Architectural Associations.

The Report, after referring to the existence of the Oxford, Cambridge, Exeter and other Societies, states that the one for the Archdeaconry of Northampton was commenced in April, 1844. The Bishop of Peterborough is Patron: the Archdeacon and the Marquess of Northampton are the Presidents. The Report deprecates any "party views and party feelings," and disclaims any wish to exalt unduly the objects of the Society. We must extract the following sentences:—

"It should be mentioned, that it is by no means the intention of the Society to interfere with the interests of the professional architect in any way, but to promote them; not only by stimulating his exertions in a right direction, and affording him the support of a just appreciation of professional merit, but also by upholding on all occasions the dignity of his office, and by suggesting the importance, in all cases, of the intervention of his technical skill and cultivated knowledge of his art."

The Report then proceeds to state that the Pointed Style, being "agreed on all sides to be the most appropriate to a Sacred edifice," ought to be chiefly studied and recommended; and gives an eloquent description of the peculiar beauty of Gothic Architecture. With respect to the revival of the Italian style we find it asserted that "England was the last to take the infection, and the first to be cured of the disease." The object of the Society is asserted to be to remedy the defects and failings which are observable in modern imitations of the Pointed style; and to restore correctly remaining ancient specimens. The following remark is very sensible:—

"Good architecture need cost no more than bad, and in some instances it has been known to have cost much less; and, therefore, when money is to be expended in building a new Church, or in adding to or restoring an ancient one, who does not think it most desirable that the best possible effect should be produced? There are good plain examples of Pointed Architecture, as well as rich ones. It is not required that every new Church should display the luxury and profusion of ornaments, that variety and prodigality of detail, which the more important of the original edifices certainly possess. But yet, however plain the design, it should be in every part correct; and however small the quantity of ornamental detail, it should be well chosen and properly applied."

The Report next denies that the restoration of Pointed Architecture is at all likely to lead to a gradual return to those doctrines and ceremonies which the Church of England has disused for three centuries; and concludes in these words:—

"This first Report of the Architectural Society of the Archdeaconry of Northampton may be allowed to conclude with the expression of an earnest desire, that the havoc which has been made of the Houses of God in our land may never be repeated,—that an unhappy season of religious and civil discord which caused some of it,—of false taste which disfigured what it did not destroy,—and lastly, of disgraceful neglect, which, had it contined much longer, would have completed the desolation, may never occur again;—that this and similar Societies may

abound and flourish to the restoration and preservation of all our sacred edifices of the Middle Ages, and to the improvement in future of our Ecclesiastical Architecture."

OXFORD ARCHITECTURAL SOCIETY.

We have received a Report of the proceedings of this body during the Michaelmas Term of 1844, from which it appears that several meetings were held chiefly for the purpose of revising the Laws, and modifying the constitution of the Society. Papers were read during the Term, on the "Church of Long Wittenham, Berks," by Mr. Parker; on "Contances Cathedral," by S. W. Wayte, Esq., of Trinity College; on "Lychnoscopes," by J. E. Millard, Esq., of Magdalene College; on the "Abbey Church of Romsey," by E. A. Freeman, Esq., of Trinity College. At the last meeting for the Term, the President of Magdalene College having resigned the office of President of the Society, the Rector of Exeter College was elected President for the ensuing year; and the following members were elected to form the Committee:—

Rev. the Master of University College.
Rev. the Principal of Brasenose College.
Rev. H. Liddell, M.A., Christ Church.
Rev. W. L. Hussey, M.A., Christ Church.
Rev. B. Jowett, M.A., Balliol College.
S. W. Wayte, Esq., B.A., Trinity College.
J. L. Patterson, Esq., S.C.L., Trinity College.
E. A. Freeman, Esq., Trinity College.
J. E. Millard, Esq, Magdalene College.
W. T. Parkins, Esq., Merton College.

Meeting, January 29th, 1845.

The Rev. the Master of University College, V.P., in the chair.

NEW MEMBERS ADMITTED.

PATRON.

The Right Rev. the Lord Bishop of Sodor and Man.

ORDINARY.

R. Hutton, Esq., Trinity college.
Armine W. Mountain, Esq., University college.

After an acknowledgement of the presents received since the last meeting, the Chairman announced that the Committee, according to the powers vested in them under rule VI., had appointed Edward Augustus Freeman, Esq., of Trinity college, and William Trevor Parkins, Esq., of Merton college, to be secretaries, and James Laird Patterson, Esq., S.C.L., of Trinity college, to be treasurer of the Society for the current year; and that, according to rule VII., they had appointed Mr. Parker and William Henry Scott, Esq., M.A., Fellow of Brasenose college, to fill up the vacancies on Committee, occasioned by the appointment of the two secretaries.

The Chairman also announced that the Committee had appointed Mr. Sharp to be clerk to the Society, who will be in attendance at the Society's room every day from one till five, P.M., to assist the members in the study of the casts, brasses, &c., and that all applications to the secretaries must for the future be made at the room within those hours.

There being no paper, the following subject was proposed for discussion—"How far the Romanesque style is suitable for modern Ecclesiastical buildings?"

Mr. FREEMAN opened the debate, recommending English Norman as a form of Romanesque suitable for the present time, particularly in our colonies and neglected parts of our own land.

MR. PARKER would borrow some features from Italian Romanesque, while on the whole he preferred the Norman. He considered that galleries were at present unavoidable.

Mr. PARKINS objected to Romanesque altogether; preferring the Early English style for general imitation.

Mr. PATTERSON would justify the use of Romanesque, particularly in the colonies.

Mr. COLERIDGE (of Trinity) and Mr. JONES also took part in the debate; and Mr. MILLARD denounced every kind of Romanesque, and showed that the symbolism in Gothic was of a higher kind than that in the earlier style. Also he condemned galleries, and advocated the universal employment of Gothick even for brick buildings.

The CHAIRMAN complained that piers were, even when comparatively light, an interruption to sight and hearing, and did not believe that triforia could be profitably used for galleries. He expressed his dissatisfaction with the general effect of the new Romanesque church at Wilton.

Mr. WALFORD would recommend Romanesque for the colonies, because of its solidity.

Mr. FREEMAN considered that the very late Decorated, or Perpendicular, was the most perfect developement of Pointed architecture; but alleged in favour of the claims of Romanesque for adoption, that it admitted almost every sort of pier.

The meeting dissolved shortly before ten o'clock.

MEETING, February 12th, 1845.

The Rev. the PRESIDENT having taken the chair, seven new members were elected into the Society.

A letter was read from the Very Rev. the Dean of WELLS, accompanied by a drawing of an ancient pastoral staff, found about half a century ago in the precinct of the cathedral, and supposed by the late Mr. Gage Rookwood to belong to as early a period as Bishop Savaricus, A.D. 1192 to 1205.

A letter was then read from JOSEPH CLARKE, Esq., architect, containing an account of some curious remains of ancient embroidery, in

East Langdon church, Kent, already described by Mr. Hartshorne in the *Archæological Journal.*

A paper was then read by Mr. PATTERSON on the Application of Colour to the Internal Decorations of Ecclesiastical Buildings. In this the writer proved at some length and considerable research the legitimate use of paintings on the internal walls of churches, from the most ancient examples of Christian edifices. Some valuable facts were elicited in the course of this essay, which was read before an unusually large meeting.

REVIEWS.

Weale's Quarterly Paper on Architecture. Part VII. *Modern English Gothic Architecture.* By GEORGE WIGHTWICK, Architect.

IN this paper Mr. George Wightwick, architect, has proposed to himself two objects in which he has apparently succeeded to his own entire satisfaction; and we are inclined to believe that when Mr. Wightwick is satisfied with himself (which is perhaps not an altogether unusual state of things), he is not likely to be disturbed by the comments of his neighbours. Mr. Wightwick indeed appeals to heaven in attestation of the fact that he puts forth his sentiments with fear and trembling, and therefore far be it from us to deny his timidity; but if the paper before us be a specimen of his diffidence, his confidence must be something very unparalleled and surprising.

The twofold task which this gentleman prescribed to himself was, first, the killing of the viper which Mr. Close had scotched, or, in other words, the annihilation of the Cambridge Camden Society by the severity of his reprobation; and secondly, the production of a design for a "Protestant cathedral" in better taste, and upon sounder principles, than York or Lincoln. We have no hesitation in expressing our belief that Mr. Wightwick is as likely to succeed in one case as in the other. When the Camden Society is dissolved, cathedrals conceived in the pure spirit of Protestantism (whatever that may be) are, for aught we know, likely to arise, and pretty erections they will be! And, *vice versa*, when Mr. Wightwick commences building the edifice, with the design of which he has now favoured us, we think it more than probable that the delinquencies of the Camden Society will have ceased to shock the dyspeptic ears of the Cheltenham dowagers, or disturb the slumbers of Sir Peter Laurie.

Mr. Wightwick indeed intimates to us that partly through his fear and trembling, and partly through the very great demand on the part of the public for his invaluable assistance, he has not yet brought his conceptions into a perfected form: to use his own happy phrase, he has as yet only aimed at "the partial and unstudied idea of a something"; but we ought to be thankful for all we can get; what right have we to be nice? The very dust of such a man, the sweepings of his study, are pure gold; it is not every day that we are favoured with designs for cathedrals; let us therefore, like Sancho, bid heaven bless the giver, and not look the gift horse in the mouth.

Mr. Wightwick's plan is "replete with sublimity of effect and religious sentiment." Having removed difficulties out of his way, by showing that whereas in the Dark Ages churches were *oratories*, *i. e.* places where prayer was wont to be made, it is now deemed essential that they should be "*auditories*" and "*spectatories*"—("I thank thee, Jew, for teaching me that word")—*i. e.* places where we can all see and be seen; having decided that study of the ancient models is little better than turning over an old picture-book, and that the Church will not be Anglo-Catholic till "self-constituted critical conclaves hang not clogs upon the nimbleness of the architect's invention"; having, finally, invented a style, of which it may be sufficient to say, that what Batty Langley was to "Gothic," Wightwick is to Batty Langley, our author thus proceeds to describe his "partial and unstudied idea of a something."

"Our grand front will *emulate* with its two spires the beautiful front of Lichfield cathedral; while a third spire"* (with all due deference to our modest emulator, the most hideous thing eyes ever beheld,—an extinguisher set on a crab's back) "of loftier reach" (loftier than what? and what is a "reach?") "will surmount a lantern, *vaulting* into an octagon" (throwing a summerset would have been a better phrase) "over the square formed by the intersections of the Cross. Large single windows, resembling those of King's College Chapel" (an edifice which Mr. Wightwick would improve by correcting its "too unrelieved length," and "diminishing its altitude,") "will occupy the three sides of the nave and transepts, and the bays between the buttresses along the sides. Doorways will appear" (under a powerful microscope) "three in front, and one to each of the transept porches north and south, and these will be small proportioned to what should be the humility of the worshipper" (and the taste of the architect), "and properly distinguished from *the large and emblazoned portals of Heaven's light.* The chapter-house at the east end" (it is unnecessary to inform our readers that the Vightvickio-Protestant cathedral has nothing that deserves the name of chancel) "giving importance to the head of the cross, will yet show itself distinct from the more sacred part of the building by its smaller windows in two ranges; the lower windows being the lights of the inferior chambers connected with the service of the temple. The interior of the church, although divided by the organ screen and inner boundary of the chapter-room, will still exhibit a continuous perspective, from the western to the eastern extremity, since the organ-screen will be of limited height, leaving the main vaulting uninterrupted; and even the organ itself may be so constructed as to preserve a central opening" (or peephole) "corresponding with *the window over the altar-piece, which will receive its light from the seven windows of the chapter-room*, it being conceived that the view into the latter *from the organ-screen* would be *of no common beauty*" (especially during the progress of a Protestant chapter-dinner we presume). "We would, in this example, realize the actual exhibition of what, in the chapter-house of York Cathedral is only a seeming; for the vaulted

* Mr. Wightwick intimates that what he calls "the Trinitarian *sentiment*" will be "magnificently symbolized" by his three towers.

roof of the latter is of wood, plaistered to imitate stone. It is however the only one of our British polygonal chapter-rooms which is without a central sustaining pillar. The omission of this member is of doubtful worth (!) as it regards the consistent beauty of the old Catholic cathedral, which admits the use of insulated pillars as a distinguished feature in its construction; but in our Protestant structure, which excludes them from the main body" (Mr. Wightwick has prepared diagrams to show how unfit piers are for a "Protestant auditorium," as preventing a view of the pulpit) "there will, at all events, be a propriety in not employing one in the chapter-room. This affords us too some opportunity of rivalling the Roman cupola, which we have had so much difficulty in resigning. There is nothing to prevent a Gothic version of the great Pantheon itself; only making the plan polygonal instead of circular. The exterior would be far *more* splendid, and the interior *equally* so. The locality of the font beneath the arch of the ante-chapel or baptistery, is surely defensible on every principle of sentiment, as symbolizing the admission of the baptized at the threshold of the Church: then follows the advance of the Christian through the successive grades of his pilgrimage" (symbolized we suppose by the succession of true Protestant *pues*) "till he unites with the congregated assemblage beneath *the lantern of heaven's especial grace*" (apparently a part of the tower lighted by three rows of squat windows, and decorated at intervals with what seem to be owls or harpies) "and advances to nourish and strengthen his humble love and fidelity at the Lord's table."

Such is Mr. Wightwick's scheme of a Protestant cathedral. We fear his is a case of *effusus labor*, for there is pretty strong evidence to show that persons of Mr. Wightwick's views are more apt to pull down cathedrals than to build them. Still a modest man deserves encouragement, and who can tell but that, fired with a generous enthusiasm, Messrs. Close, Walter, and Gabriel Kennard, jun. may become the patrons of this "truly Protestant" undertaking, and that the meek-spirited and liberal parishioners of Ware, Tottenham, and S. Sidwell's, will contribute the necessary funds for its erection? Good luck to it!

A Series of Monumental Brasses, extending from the reign of Edward I. to that of Elizabeth. By J. G. and L. A. B. Waller. Parts I. to XV. folio. Pickering, London.

It is scarcely necessary for us to say how deeply all lovers of ancient art are indebted to Messrs. Waller for their work on Monumental Brasses. Before the commencement of this series, a want of some similar publication was universally felt by all those who took any interest in the subject. Cotman's book, confined to the counties of Norfolk and Suffolk, was necessarily too exclusive to enable the student to compare the numerous examples scattered over the kingdom; and those of Gough, Lysons, and other county historians, even if accessible to all who might desire it, were liable, from the comparatively small number of examples they contained, to the same objection. It was

only therefore those who were fortunate enough to possess a large collection of rubbings who could prosecute their researches in this branch of ecclesiology with any hope of clearer information respecting it; and such collections required more leisure and more trouble than most men were able to bestow. The present work, since the publication of its first number in 1840, has probably done more than any other to extend the knowledge of the subject: we have no cause to complain now of apathy in these matters; every body rubs brasses; the only fear is that it is becoming too fashionable a pursuit, and that the real end of all these things will be forgotten in the means. However we cannot but be gratified at the improved feeling evinced by all classes: a higher appreciation of ancient art and ancient times is visible everywhere; our national antiquities are regarded with far more care and attention, and all information concerning them eagerly received. The judicious selection of examples in the work before us, and the great accuracy of the plates, render it equally valuable to students in costume, heraldry, and palæography. Among the earlier specimens, four of the cross-legged knights are given, of which that of Sir Robert de Bures, from All Saints, Acton, Suffolk, is decidedly the finest; also the oldest example of ecclesiastical costume in the brass of Archbishop Grenefeld, in York Minster; and probably the earliest remaining canopy in that of Lady Cobham, from S. Mary's, Cobham, Kent. We may mention, as particularly interesting and curious, the brasses of Bishop Wyvill, in Salisbury cathedral; of John Cross and his granddaughter, at S. Peter's, Stoke-Fleming, Devonshire, with a most singular and inelegant canopy; of Sir John Foxley, and his two wives, at S. Michael's, Bray, Berkshire; of Brian Roncliff and lady, at S. Michael's, Cowthorpe; of the Swynborne family at SS. Peter and Paul, Little Horkesly, Essex, most valuable to the student in military costume, from its presenting at one view the armour of two periods; and of a priest and a franklin at S. John Baptist's, Shottesbrooke, Berkshire, a brass of the greatest delicacy and beauty. Part X. consists of descriptions of the earliest in the series; and in executing this portion of their task the authors have shewn considerable genealogical research and knowledge of costume. Of brass crosses there is only one example, but we hope to see more before the work is brought to a conclusion; for these are particularly valuable from their beauty and rarity, and above all, as models for modern imitation. We cannot but regret that it is proposed to complete the series in eighteen parts; for there still remain so many beautiful specimens in obscure country churches, either entirely unnoticed, or badly engraved in topographical works, and daily liable to destruction, that their omission here is much to be lamented. We may here once more remark that there are known to be some private houses both in town and country, which contain brasses taken from churches; and we confess we should have great satisfaction in learning the name of the "antiquarian," whose strong feelings induced him to appropriate the crook of Bishop Waltham's pastoral staff, containing a representation of the Blessed Virgin and Child, which was to be seen a few years ago in his brass at Westminster Abbey.

The following brasses are a few that occur to us at the moment as

good subjects for illustration, and some of them probably not very well known: the brasses of the Willoughby family, at S. James', Spilsby, Lincolnshire, and that of Judge Londyngton, at S. Peter, Gunby, in the same neighbourhood; and those at S. Cornelius, Linwood, and S. Mary, Hainton, near Market Rasen; those at Wycliffe, Yorkshire; Berkhampsted, Herts; and SS. Andrew and Mary, Fletching, Sussex: that of Sir John de Brewys at S. Mary, Wiston, Sussex, remarkable for the number of inscribed scrolls surrounding the figure; a beautiful brass of a lady in S. Bartholomew, Horley, Surrey, c. 1420, with an inscription inserted a century afterwards; a cross and canopied priest, at S. Mary, Broadwater, Sussex; an early priest at SS. Peter and Paul, Ringwood, Hants (if it still remain); a small figure in *mail* at S. Giles, Bodiam, Sussex; and the splendid priest at S. George, Great Bromley, Essex.

We believe it was originally intended to include a few specimens of incised slabs; but we cannot help thinking that these would form a very interesting work, if a separate series were devoted to them, for they have never yet received the attention they unquestionably deserve. Some of them may be coarsely executed, and many more defaced; but there are still enough remaining of sufficient value and importance to claim illustration; and they could not be placed in better hands than those of the Messrs. Waller. The midland counties would supply many excellent examples; but in particular the cross-legged knights at Bytton, near Bath, and S. Mary, Avenbury, Herefordshire, should be more generally known: to the list given in the third number of the *Archæological Journal*, we may add some fine ones at SS. James and Mary, Louth, and S. Botolph, Boston, Lincolnshire, and a canopied priest at S. Oswald, Howell, near Heckington.

Before we conclude, we should wish to make a few observations on a particular feature to be found in many brasses; of great use in indicating their date, but which does not appear to have been so generally noticed in any publication as it deserves; namely, the canopies by which the effigies are so frequently surmounted. Their assistance in determining the age of the brass is often great; and although perhaps not so accurate in this respect as the costume, yet in most cases sufficiently so for all common purposes.

The introduction of a canopy appears to have been coeval with that of the brass itself; and indeed we might naturally expect it to be so, if we consider this kind of monument to have arisen from the effigy sculptured in relief; to which it was preferred, either from the greater convenience of its form, or from the want of stone suitable for carving figures. The latter supposition may perhaps account for the prevalence of brasses in the eastern counties. Of the earliest canopies scarcely any have remained to the present time; but the matrices from which they have been taken may give us some information of their character, and should never be passed by without inspection. They were requently pyramidal in form, with crockets, finial and pinnacles, and supported by slender shafts. A beautiful example of this kind formerly surmounted the brass of a cross-legged knight, in S. Andrew's, Gorleston, Suffolk. It was about the date of 1320. A little later we find a

foliated arch introduced below the pediment, and the spandril filled with a trefoil, as was originally to be seen at Holy Trinity, Bottisham, Cambridgeshire; the finest remaining example of this description occurs at Elsing, Norfolk, in the once rich and magnificent brass of Sir Hugh Hastings; here the place of shafts is supplied by niches filled with armed figures, and the spandril contains a foliated circle, with a knight on horseback in the centre. From this time the ogee, more or less curved, became the common form of the canopy; the arch was filled with a row of small four-leaved flowers, and supported by half-shafts, with capitals and bases, and to these were added buttresses, surmounted by crocketted pinnacles. A peculiarity deserving of notice, which sometimes occurs in canopies of this century, and chiefly in those dating from 1330 to 1360, is the termination of the cusps by foliage in the shape of a trefoil; an instance of this may be seen in the brass of a priest at All Saints, Fulbourn, Cambridgeshire (circa. 1360): and it is interesting to observe these ornaments repeated in the curious sedilia of the same church. The magnificent and well-known Flemish brasses of this period exhibit peculiarities of their own which it is not necessary to mention here. At the close of this century, and indeed throughout the next, the variety in the canopies was endless, and may be better understood from experience than from description; figures of saints are found in separate niches in all parts, and sometimes supported on the finials, as in the splendid brass of Prior Nelond; sometimes, though but rarely, the soul of the deceased is represented as carried by angels into Abraham's bosom, as at Holy Trinity, Balsham, Cambridgeshire; and there are instances of other religious subjects in similar places, such as the Holy Trinity, the Annunciation, the Nativity, and the Resurrection. Of this kind, the cathedral of Old S. Paul's, which was rich in sepulchral memorials, contained some very fine examples. Single or triple canopies are sometimes enclosed in another of a circular form; the central circles are often filled with heraldic badges or short legends, and the figure supported by a basement ornamented with tracery, &c.

A gradual change seems to have taken place at the commencement of the fifteenth century; the numerous spandrils are filled with more elaborate tracery, each member of which frequently *contains foliage* of three, four, or five leaves; a peculiarity almost always to be found in canopies dating from 1410 to 1430; a beautiful example occurs in the brass of Judge Londyngton, at S. Peter, Gunby, Lincolnshire (1419), and another at S. Mary's, Great Shelford, Cambridgeshire (1411). This distinguishing feature may be found worth remembering, as it is readily known with a little practice, and usually decides the brass to be of this date. From about 1460 we may perceive a debasement in the design of the canopies, though they are still very beautiful, and frequently rich and elaborate: more regard was now paid to *perspective*,—groining was more generally used than it had hitherto been; the crockets were less simple and graceful; and the finials often of a clumsy form; this may be well illustrated by comparing the brass of the Duchess of Gloucester (1399) with that of Abbat Esteney (1498), both in Westminster Abbey. In the sixteenth century the canopies appear

to have fallen into disuse; those which remain to us of this period are comparatively heavy in design and coarse in execution; for as the architecture of the time was itself much debased, it could not be expected that the architectural enrichments of brasses and stained glass would be exempted from the same fate. Probably one of the latest examples of this canopy was that of Bishop Goodrich in Ely Cathedral (1554). Of this however the figure and part of the legend are all that remain.

These few remarks, though very incomplete, may be of some use in directing the student in this branch of antiquities, and we trust that, as the science progresses, these minuter parts of church decoration will receive the attention they are entitled to; for in them the developement of art may be no less surely traced than in the architecture itself to which they were accessories; as well in the pattern of an orphrey, or the canopy of a brass, as in the mouldings of an arch, or the tracery of a window

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La Vita di GESÙ CRISTO dipinta da Fra Giovanni da Fiesole, detto il Beato Angelico; Designata ed incisa da G. B. Nocchi. Imperial folio. Firenze. 1843.

This is a series of thirty-six plates engraved in outline by M. Nocchi, from the original pictures of the Blessed Angelico, now preserved in the gallery of the Academia delle Belle Arti, in Florence. The severe purity and intensity of feeling displayed in the designs are such as to be above praise or description. Criticism, as it seems to us, is disarmed as one looks at these pictures, while they excite instead the deepest emotions of religion. We suppose the scenes of our LORD'S life were never represented more solemnly than by this the chief of mystical painters,—"the Painter of Paradise," as he is termed in the preface. The series seems singularly well adapted by its extreme simplicity for introduction in the decorative painting of the interiors of our own churches. We could wish it were more accessible, than it can be in the present expensive form, for use in the religious education of the young.

With a very few exceptions, the subjects are taken from the Holy Gospels. The first plate is an interesting portrait of the beatified painter. Among them is the famous Last Judgment, which the Count de Montalembert considers the chef-d'œuvre of Christian painting,* and of which he has engraved the figures of the Guardian Angel giving the kiss of peace to the blessed soul in his *Traité sur le Vandalisme et le Catholicisme dans l'Art.*

A life of the Blessed Angelico, chiefly from Vasari, is prefixed, and an interesting preface by Sig. Tanzini. It should be added that these outlines are the size of the originals.

We may here announce that M. Nocchi is now engaged in engraving in outline a series of full-sized heads, from the frescoes of San Marco. The proofs which we saw at Florence of this work leave no doubt that it will be one of extreme beauty and value.

* *Tableau Chronologique des Ecoles Catholiques de Peinture en Italie.*

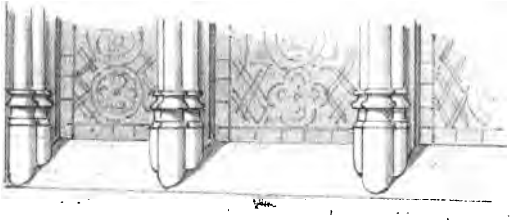
THE CAMBRIDGE CAMDEN SOCIETY AND THE ROUND CHURCH.

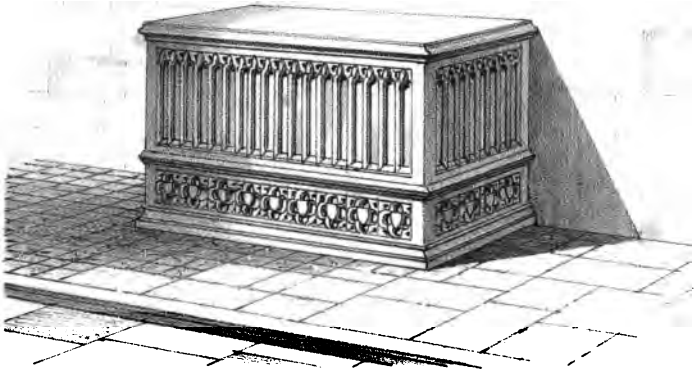
We could not with propriety omit all notice of the interesting and unexpected proceedings which have lately taken place in regard to the Camden Society, nor the judgment of the Court of Arches in the case of the Stone Altar in the Round Church: a full account of the former will be found in our present number. These events the Press, with its usual inaccuracy in regard to all but merely secular matters, has perversely linked together, as if the Camden Society and the Round Church were inseparable ideas. It is well known that even the Restoration Committee has not interfered in the affairs of the church, (much less the Camden Committee), since December 31, 1843; nor ever had any concern directly or indirectly in the litigation about the Altar, which was set on foot by the advice of an eminent civilian, and with the express approbation of the Diocesan (the incumbent having interposed a caveat to the consecration), in order to get the church reopened for Divine service, by obtaining a settlement of the matter in dispute by a competent tribunal. The churchwardens, on the part of themselves and the parishioners, are of necessity the promoters of the suit, and answerable for the costs of it; and can only be relieved of them by the assistance they may receive from those who shall consider that the parishioners and the Society, and not the incumbent, are in this case the objects of a vexatious persecution. The assertion as to the proposed dissolution of the Society having been suggested by the sentence pronounced by the Court of Arches is purely gratuitous; it will be seen indeed, on a perusal of the proceedings, that no allusion to the subject, nor occasion for any, occurred at the meeting. The best answer however to such a statement is to be found in the fact that the question has been already carried by appeal to the Judicial Committee of the Privy Council.*

With regard to the other proceeding, the recommendation of the Committee, we have been too long and too deeply interested in the Society, though no longer speaking with authority, to trust ourselves to enlarge upon it, or to speculate on its results. Nobody, we think, can doubt of its gracefulness and propriety. None can find in it a questionable motive, except such as are incapable of conceiving a right motive where a wrong one can be found. We are quite satisfied that it was the right step; we might almost say it was an unavoidable one, and that the only thing within the Committee's option was the choice of the time, happily selected when an act of deference to authority, on the part of a body, be it remembered, of whose constitution such deference was an essential element, retained its gracefulness by being as yet safe from any imputation of meaner motives. No one can suspect intimidation *here*. One can imagine how impatient the Committee must have been for the moment when their purposed announce-

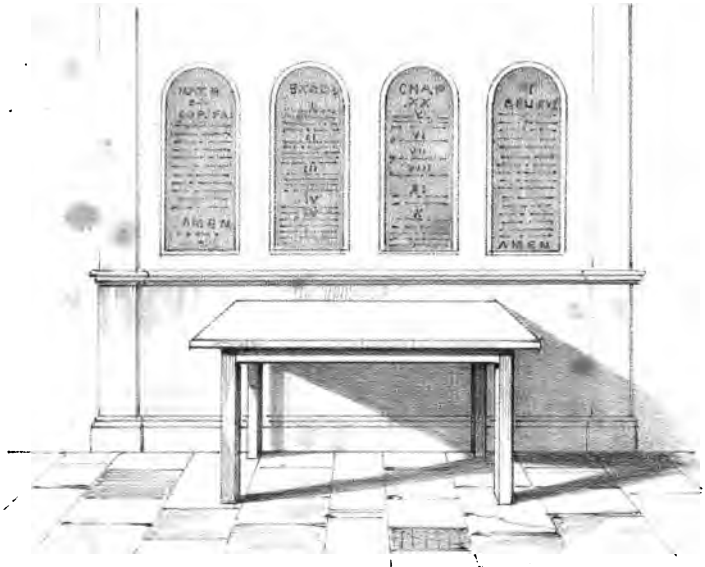
* We have been requested to state that contributions to meet the costs of the suit will be received by Archdeacon Thorp, as Chairman of the (late) Restoration Committee, and may be paid to his account at Messrs. Mortlock's, Cambridge; or at Messrs. Smith, Payne, and Smith's London.

[illegible] celebrate the Lord's Supper
at [illegible] New Zealand.

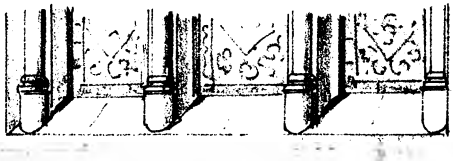


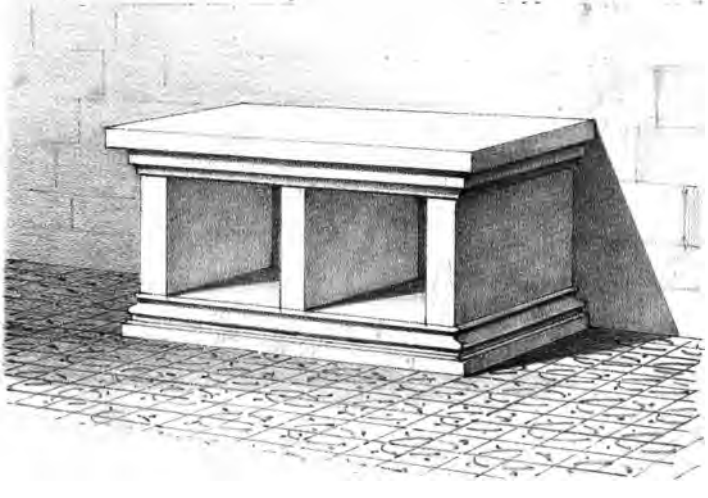


STONE ALTAR
[illegible], Cheltenham.



COMMUNION TABLE





ment should be out of their hands, before anything had occurred which, by representing it as a forced concession to clamour, might have shaken their purpose. We suspect the hardest requirement that tasked their self-denial would be that of resigning the privilege they have had before now to exercise, of bearing and forbearing to any limit; of receiving on their shield the shafts which their betters (and just because they *were* their betters) felt it their duty to evade. We remember how complacently the Society saw burst over its head the tempest that had nearly made shipwreck of what little of Church discipline, or Church architecture, was yet tolerated in the best ordered of the Irish dioceses.* It is some pledge of safety for the Church if *one* body, however humble, should offer to die rather than yield. To how many may it not be reserved to perish *after* having yielded!

It is not to be denied that the Society was marching faster than those to whom, as at present constituted, it owes the utmost deference, even to the extent of considering their sentiments (opinions they can scarcely be called) up to a certain point the measure of its proceedings: that point reached, there must needs be a "lock;" the Committee propose to cut the knot. It might also be fairly questioned, considering the rate of its progress, to what extent the *management* carried with it the members of the Society. That question the step taken by the Committee will solve, if it do nothing else. It will ascertain how far its constituents adopted its views, or extended to it their confidence. That it should go faster than those it led was in the nature of things. Those who make it their business to *examine* will necessarily be a-head of those that do not. And *we* at least cannot take part against them, if they plead that it is not time to stop. The state of our churches, the state of the Church, nay the very reforms that have been effected, and which all parties have united so far in praising and promoting, testify that more is wanting; that however we may have gone too fast, we have not gone far enough. Who says our system is perfect? Who now says "It works well?" that complacent phrase which has accumulated on our own generation so *much* work, and so *fearful*, both to undo and to do!

The President said rightly that the Society "had done its work:" that is, under the restrictions imposed by the nature of its constitution, and the local limit of its operations. Some whose countenance helped to rear its infancy may wish to be released from any further responsibility for its actions now that it walks alone; and some whose influence may have conciliated that countenance, may be uneasy in retaining it when its cordiality is open to suspicion. A solvent is wanted to disengage the elements that may have lost their affinity. We do not say that this is the case to any extent; but it will be satisfactory to have it put out of doubt to what extent it is so: and the Committee have at least acted boldly in putting the matter on that footing, in which it can most be mooted to *their* disadvantage. *Their desire obviously is, that the Society should be what it has been, or not at all:* they have only said it must not be less; they have nowhere said it shall not be more. *If their advice be rejected, the Society will have proved its strength; if*

* See "Ecclesiologist," First Series, vol. ii. p. 129.

adopted, its consistency. In any case, we trust the members will take care that it continue *the same* to the end: that no new thing be set up under an old name: this would be to retrograde in Church principles, and practice a fraud upon the public. Up to the present time, under many trials of its patience, that consistency has been maintained; and we agree in what seems to be the opinion of the Committee, that it were better to cease than to surrender it. That the effects of its operations will be lost no one believes. Thanks to the Camden and its fellow-labourers, the nation has seen and felt the truth and the benefit of open seats, and of frequent worship, and increased prominence and facilities vindicated for the Offices of Praise and Prayer; and will not endure polygonal conventicles, irreverent and meagre ritual, churches mean and unadorned. By cherishing a *Church*, not merely an *antiquarian*, spirit, the Society has helped the people to *know and love the Church*. It may well afford to *stop* before it is invited to compromise its influence, or yield its locks to Delilah's shears. Not only in these pages will the spirit of the Camden survive (if not the Camden itself, in one or in many forms), long after it shall have cease to be troublesome to the "*dolce far niénte*" of University repose; it will survive to infuse new life into our dormant churchmanship, to guard our sacred edifices, direct the growing taste for ecclesiastical architecture on Church principles, and be a thorn in the side of versatile journalists, nominal Churchmen, and "Church Extension Societies" falsely so called.

> "Rode, caper, vitem; tamen hinc, quum stabis ad aram,
> In tua quod spargi cornua possit erit."

The accompanying plate represents (No. 1.) the Bishop of New Zealand using his canoe for an altar. (Of course we think the Bishop ought rather to have carried a *portatile* altar; but sure we are that his sacrifice was as acceptable as if it had been offered at the most gorgeous shrine that human piety ever dedicated to God.) Below this is seen (2.) the elaborate (though faulty) panelled stone altar, set up only four or five years ago, by the Rev. Mr. Close, at Christ church, Cheltenham. Not only has no suspicion attached to this altar, but the consistent priest who set it up has aided Mr. Faulkner's attempt to get the altar of S. Sepulchre's removed! (This altar is made to contain "relics," which are kept under lock and key!!) On the opposite page (3.) is seen the simple table-altar, which is "put in" in contract-churches, and to which Sir Herbert Jenner Fust would reduce us; contrasted with (4.) the unpretending altar of the Round Church, which has raised the indignation of Messrs. Faulkner, Goode, and Close. We should like to hear the wilfully ignorant persons who objected to the Cambridge altar that it was like a martyr's tomb [!!], called upon to defend the Cheltenham example.

NEW CHURCHES.

We have not yet given our readers any account of the Aukirche dedicated in honour of Maria Hilf, at Munich. This is a suburban church lately rebuilt, chiefly we believe by the King of Bavaria, as an example of the Pointed style; the Ludwigskirche, and the Allerheiligen Kapelle, and the Basilica of S. Boniface, the other new churches in that capital, being varieties of the Romanesque. The plan of the church at Au consists of a broad nave and aisles, and a chancel, which has also an aisle running round its apsidal east end. There is no external mark on the roof of the division of nave and chancel; but the windows of the former are of four lights, while those in the chancel have five. The tracery of these windows is very fair, but not nervous, if we may say so, or in any way remarkable. The piers are rather mean, octo-foiled in plan, with unsatisfactory bases, and capitals banded with thin foliage. The roof is of stone, vaulted. The aisle, which goes round the chancel, is galleried over, and the sacristies, &c., are formed beneath; so that the choir appears surrounded by a stone parclose, the top of which is merely the pierced parapet in front of the gallery. The western ends of this aisle, which face of course the eastern ends of the nave aisles, are solidly screened, so as to receive the second and third altars of the church. The three altars are of honest stone, which is as yet an exception in foreign church-building, and their dossels are of the same material, beautifully carved in tabernacle work. The high altar is open and panelled. There is, unfortunately, no rood-screen; but there are stone altar-rails in the chancel, and a noble ascent of six steps. The great rood, not occupying its right position, stands on the north side against a pier in the nave, in order to face the pulpit; which is itself a very good composition, with a high canopy over it, painted, and exhibiting the four doctors of the Church. At the west end is a gallery for the organ. The XII stations, beautifully carved and canopied, are against the walls of the aisles. There are some heavy wooden open seats in the aisles, and the aisle walls are panelled to a certain height. The chrism-crosses are of brass, and the crosses themselves are made, in construction, to form the pivot on which swings the arm to hold the tapers. We should think this arrangement unbecoming. The cressets are beautiful works of art. The doors of the church are at the west end, and in the last compartments of the sides.

The exterior is perhaps more satisfactory than the inside. The church is entirely built of a lightish red brick, pointed up, and most judiciously used. By the way, those who talk of Romanesque being peculiarly suited for brick, seem always to forget that the Low Countries, and Bavaria, and the north of Italy have numerous examples of pointed buildings in this material. The moulded jambs are all brought out in bricks; but the set-offs are in stone, and so is a mounting string-course, which runs below the windows, and girdles the buttresses. Above the windows is a blank arcade. The buttresses are of three stages, of small projection, with brick pinnacles and

brick crockets, but stone finials. The doors have stone pediments superficially carved. The west front is by no means successful. The lowest stage of the façade presents three pedimental doors, above which are three circular windows. The tower, which is engaged, is carried up square from the west face; the lowest stage is covered with surface panelling, and the two slopes of the roofs are disguised by a poor open screen work of niches (imitated) we suppose, from the Frauenkirche at Nuremberg. Over the square stage the tower is made octagonal, each side being pedimented; and from this lantern rises an elegant open work stone spire, terminating in a finial and gilt cross. The whole façade is evidently much laboured, but produces an unsuccessful effect. The roof, like that of the Ludwigskirche, is of coloured tiles, variegated with a series of acute-angled triangles, whose bases are formed by the eave line, their vertices being in the ridge. This arrangement produces, at a little distance, the effect of a series of acute-gabled roofs running at right angles into the main roof of the church.

We must say a few words about the celebrated stained glass presented by King Louis. The cartoons are by Hess, and regarded as designs are most feeling and beautiful. But we cannot consider them fitted for stained glass. The subjects occupy the whole window, and the mullions are consequently a great impediment; while there is a general debasement of detail, which is unpleasant in a church of a pure period. To show how unlike the principles of ancient stained glass are those upon which the Munich artists work, we need only only say that in these windows the interiors of rooms are represented without scruple in the backgrounds; and in one design, that of the "Marriage," the candles on the altar are *lighted*. At the same time it must be allowed that the tinctures are very good, and many of the diapers are excellent. Also much less pictorial effect is aimed at in this church than we have seen in some other examples of the Munich school; and in no instance is the glass quite obscured to produce additional relief to the other parts, a practice freely employed by some modern artists in other places in Germany.

Upon the whole, we consider this church as most interesting for its spirit and richness; but in a high point of view it seems as great a failure as many of our own modern works. It is essentially *modern*, though of course in a different way from our own modernizing. We failed to perceive any symbolism or depth in the design. In a word, it did not affect us as any old church would; so that if viewed as an attempt to revive true Pointed architecture, the Aukirche must be pronounced wanting.

We have been much pleased with the designs for a new church proposed to be built at Biggin, in the parish of HARTINGTON, Derbyshire. The church consists of a west tower, nave without aisles, south porch, and chancel. The style is Perpendicular. However the chancel is well developed, and the roof is of a good pitch. The entrance is by the south porch, and the font is correctly placed. All the seats are open. We fear however there is to be a west gallery. The architect is Mr. E. H. Shellard of Manchester.

We have seen an engraving taken from the north-east of the proposed new church of S. Michael, DEVONPORT. We are truly sorry to perceive Mr. Ferrey's name attached to such a modern piece of church-making. The building is cruciform, with aisles, and of the Early-English style. To the east of the east limb of the cross (like the Lady Chapel of a cathedral) a stunted chancel is affixed, converting the transepts into mere paddle-box appendages of the nave. The transept has an end door surmounted with a heavy double couplet, completely throwing the eastern triplet into the shade. Besides which, a porch with parvise is attached to the extreme west bay of the nave. Why so many doors should be wanted we cannot conceive, unless one leads to the organ. At the west end stands a bell turret utterly inadequate to the mass, and made still more insignificant by the size of the pinnacles which in the true modern style flank the gable. The clerestory of quatrefoils in circles is abrupt and unpleasant. The arrangement of the string courses is very inartificial; the string that forms the base of the east window curvets round the church, taking the lancet heads of the aisle windows. We repeat we are grieved to see Mr. Ferrey's name attached to such a work. He should really recollect that his reputation (putting out of the question how much such productions must tend to damage it) increases his responsibilities, and that as he has the means of doing great good, so also he has of causing much mischief by carelessness, singularity, or unartistic compliance.

Holy Trinity Church, Alder Common, Omlesbury, Hants, consecrated in 1843, has (judging by engravings), been well intended. With some good points, there are other features which are very objectionable. It is of the Early-English style, and consists of a nave and short chancel. The lancets seem rather broad, and there is a western triplet, and the roof, though open, is of a mediocre pitch. On the other hand, the seats are open, and the pulpit good, being taken from Beaulieu. (We trust this beautiful model may not become hacknied.) The most extraordinary vagary however which this church presents is the arrangement of the chancel, which is externally square, but, by some complicated vaulting, made in the interior apsidal. The altar is solid: the seats a compromise between sedilia, stalls, and altar chairs, being placed against the slant sides of the apse. A low rail occupies the place of the rood-screen.

S. Giles', Camberwell.—The new church of S. Giles, Camberwell, has been already criticised in the *Ecclesiologist*. The stained glass of the east window (of which only part is finished) is manufactured by Messrs. Ward and Nixon, from the designs of two members of the building committee: one of whom has published a brief description of their work. We cannot now enter into the particulars of the design, or give any opinion as to its merits: but the circumstance is highly interesting, and the testimony it affords to the growing adoption of the symbolical theory very valuable.

CHURCH RESTORATION.

S. Mary, Elham, Kent.—We are glad to hear that the east window of this church has been restored, and a Roman reredos of the time of George II. removed. The Decalogue, &c., are introduced on the renewed plaister of the eastern wall in decorative colour.

It is with sincere pleasure that we are able to announce that the beautiful tombs of the Black Prince, and King Henry IV. in CANTERBURY CATHEDRAL, are to be completely restored at the expense of the Government. We trust this example is to be followed in other royal tombs, and particularly in Westminster Abbey.

Of the interesting discoveries made on that part of the site of S. Augustine's Abbey, CANTERBURY, which has been reclaimed from desecration, we hope to have a future opportunity of speaking more particularly.

There is a proposal to restore thoroughly the highly interesting Norman church of S. ——, CHRISTON, Somersetshire.

The chancel of S. Oswald's, WINWICK, Lancashire, is to be entirely restored under the able care of Mr. Sharpe of Lancaster.

S. John's, Stone, Bucks.—A fine Norman font, which had been lying in a garden, is restored to the use of the church. Repairs have likewise been executed in deal and plaister.

S. Cross, or Holywell, Oxford.—From this church the pues and galleries have been removed. The new benches are all open. The material is deal. Nor are we disposed to find fault with its use for this purpose, when we remember the present state of our churches. Seats should be made magnificent last, not first. The expense of this improvement has been borne by the incumbent.

S. Michael's, Wythyham Sussex.—A south aisle has been added to S. Michael's, Wythyham, Sussex, to compensate for the removal of a gallery; which removal will, we trust, be followed by that of the pues. The sedilia have been restored, and the chancel been disencumbered. The prayers are read from a small desk, looking north. We could have wished that the eagle (of brass) had been bolder, and less elaborated, and that greater accuracy of detail had been attained in the font. The church is of very late date.

S. Martin's, Stamford.—Great credit is due to all parties who have been concerned in conducting the costly and extensive restoration of this church. The entire edifice has been fitted with new woodwork, including seats, stalls, pulpit, reading desk, and altar rails. The whole is of English oak, substantial in character, and very rich and elaborate in detail. The seats are uniform and low, but have doors, which can however at any time be removed without difficulty or injury. The pulpit and reading desk are well carved; the crockets, cusps, tracery, and corbel heads, are equal to any modern work we have seen. The chancel is paved with red and white tiles. There is a fair stone

screen erected behind the altar,—a needless though certainly an ornamental addition. Along the side walls runs a stall-like seat, divided at equal distances after the manner of misereres. The organ gallery has been lowered, and is of richly panelled oak. The font, which dates about 1300, has been placed on a stem, we think wrongly, as it is probable from its form and height that it never had one. The detail however is of correct Decorated character.

The Chapel of S. John Baptist College, Oxford, dear to all English churchmen as the resting-place of Archbishop Laud, has lately been restored under the superintendence of Mr. Blore in the Third Pointed style, having after the Restoration been cast into a debased form. The roof, which is open, is of a good character. The stalls however are not satisfactory, being low, and their desk fronts of slight open tracery work; nor can we praise the screen, which behind the stalls is solid, and in the centre yawns with a large chasm, unfilled up by 'holy doors,' presenting no one point of resemblance to an ancient rood-screen. But worst of all, on the Epistle side of the altar, the stone arcading is pierced, not for sedilia, though precisely where they should be found, but as a blind and an opening to a comfortable red-cushioned pue for the President's lady and family. The windows would be improved by the insertion of stained glass.

Christ Church, Kilndown.—We scarcely know whether we ought to describe the late works at Christ church, Kilndown, as restorations, for the church is quite a modern one. But it was so mean and bad when it passed out of the hands of the first architect, and is now so rich and beautiful in its fittings and decorations, that any account of its present state seems to fall much more appropriately under this head than under that of new churches. The fabrick of the church, except that it is of stone, and of some solidity, is without a redeeming point. A plain oblong room, with low thin roof, broad lancet windows, a mean table for the altar (not even raised on a single step), a clumsy reading-pen and pulpit, and pues, were the chief features of the church when first built. We cannot describe all the steps by which, from what it was, this church has become what it is. The addition of a pierced parapet, of a gilt crest to the ridge-line, and of lights to the spire have materially improved the outside; but the inside has undergone the most marvellous change. The pues have been succeeded by uniform open seats in three-inch oak; and without the loss of one seat, a space has been secured sufficient for a moderate chancel, which is now separated from the nave by a glorious rood-screen, exquisitely designed and carved, and coloured and gilt to perfection. The chancel, though on a confined scale, has an ascent of three steps to the sacrarium, where stands the altar, with its credence, piscina, and sedilia. There are stalls for the clergy, seats for the choir, and a noble eagle on the chancel-floor. The choir is lighted by two *crowns*, each carrying six tapers. The floor is covered with encaustic tiles, the walls painted up to the level of the cills with crosses, legends, and diapers; the roof is coloured and gilt; the eastern triplet glows with Munich glass, the jambs being relieved with scrolls; so that with the bright decorations

of the rood-screen, and the metallic lustre of the crowns and eagle, and of the gorgeously-bound office-books, a *whole* of colour is produced such as is to be seen, we suppose, in no other English church at the present time. The nave is also partially coloured, and all the windows are of stained glass. We think this church very remarkable, as showing what may be done to produce a religious effect under the most unfavourable circumstances. To any one but the zealous benefactor who has effected this great change (whom the *Ecclesiologist* can scarcely praise lest it should seem to flatter), the task would have appeared nearly hopeless. But his own spirit would seem to have influenced the various artists who have so harmoniously combined to carry out his designs. It is extremely interesting to know that the first steps of the restoration were taken by an Italian architect, Mr. Roos, who has shown that a member of the Academy of S. Luke can appreciate, and successfully imitate the principles of Pointed design. We feel it a duty to mention the other artists who have had a share in this work. Mr. R. C. Carpenter designed the wood-work, screens, and stalls, &c. Mr. Butterfield designed the ornaments, eagle, crowns, &c. Mr. Willement coloured the whole, excepting what Mr. Roos had commenced. Mr. Thomas carved the wood-work. The chancel of Christ church, Kilndown, lighted up for evensong, is a sight which all ecclesiologists ought to see.

SS. Peter and Paul, Newchurch.—Some restorations have been effected in the church of SS. Peter and Paul, Newchurch, Romney Marsh, which although they leave very much yet to be done, far exceed what was at first contemplated. The church consists of a chancel, with north and south chapels, nave, and aisles, north and south porches, and a tower and steeple at the west end of the nave. The north and south walls of the chancel are Early-English, the steeple Perpendicular, and the remainder Decorated. The earth and rubbish which had accumulated round the building has been removed, and a good surface gutter laid down. A gallery of the commonest deal at the west end of the nave has been taken away; two squares of substantial open pues of oak have replaced deal pens at the east end of the nave and aisles; the remainder of the pens have been cut down to the level of the oak ones; and a south porch, of rag-stone, with moulded arch, coping and cross, of Bath stone, has been substituted for a closed up brick building. The pulpit, which (although of oak) had been painted to match the deal panelling put up in modern times to say the prayers in, has been relieved of the paint, and fixed on the north side of the chancel arch, with stone steps and base. The pier arches and font have been cleared from whitewash, and the beautiful bases and caps of the piers now show to great advantage. The font is plain, but excellent in its proportions, with the symbols of the patron Saints on shields. The lath and plaister partitions, which entirely shut off the chapels, have been removed, bringing to view the principal timbers of the parcloses next the aisles, which have been restored. The east window of the north chapel had been blocked up with bricks; when they were taken down, sufficient of the old tracery was disco-

vered by which to restore the window to its original state. A window in the south wall of the south chapel had been also filled up; the original work being entirely destroyed, a beautiful window in the north aisle of All Saints, Biddenden, was selected as a model for its restoration.

In the chancel, which is remarkably deep, the whole of the paving has been relaid, and the altar with its footpace is elevated on three steps, extending across the chancel. A painted deal reredos, which hid half the east window, has been taken away; the east window, which was filled up as high as the reredos with bricks, and was furnished with brick mullions above, has been filled, in Caen stone, with a design of four lights with geometrical tracery, similar to that of the chapter-house of the cathedral church of S. Andrew, Wells. The glass in this window is stained, and in the tracery are delineated the Ascension of our LORD, the AGNUS DEI, the pelican, and the evangelistick symbols. The four principal lights are of quarries painted alternately with crosses and lilies, having an angel in a medallion in the centre of each light. On the gospel side of the chancel two lancet windows have been re-opened, and a similar window has been put in on the epistle side, to supersede a wooden casement. The roof of the chancel was of plaister; this has been removed, the whole is now covered with oak board, with cornices and moulded ribs dividing it into panels; and the part over the communion table has carved symbolick bosses at the intersection. The prayers are said from a handsome carved stall, which was lying neglected in the south chapel, opposite to which are some temporary benches for the choir. There is a small organ in the north chapel; but much of the Divine offices is intoned without its aid. The Cross again occupies its elevated position on the eastern gable. As at first stated, there is very much yet to be done, for there are but two of the original windows left, and one of them is on the point of falling out; the buttresses are in a sad plight; the greater part of the pues are of common deal; the floor of the south chapel is of deal boards, with a part taken off to serve for a sacristy; the cielings (excepting the chancel) are all covered with plaister, and the chancel screen is entirely wanting. We have had the greatest pleasure in recording this valuable restoration; and hope the whole church may be soon successfully finished.

S. Laurence, Swindon.—We are sorry that we cannot commend the plans for the restoration of this singular church. The structure, as it stood before the alterations commenced, consisted of a diminutive Norman nave, Early English chancel and south aisle, Perpendicular north aisle and porch, and a Norman tower of irregular hexagonal shape, which formed perhaps the most interesting feature in the building. Now in undertaking the renovation of such a church, it is clear that one of two courses might have been reasonably adopted by the architect. Either he might have strictly restored the edifice, preserving and, where needful, rebuilding its parts after the ancient model; or, if an increased population required enlarged accommodation, or, better still, if the piety of the parish desired to show

itself in the dedication of a more magnificent temple to the honour of God, then it was open to him to pull down the old church, keeping the tower as a memorial of it and its builders, and in its stead to erect a new edifice in the purest style that architecture has exhibited, and after the grandest design which his abilities could devise. Mr. Fulljames has selected neither of these courses, but a *via media*, which, as might be anticipated, is altogether unsuccessful. The injury done to the old parts is not compensated by the merits of the modern work. We would especially refer to the anomalous excrescence upon the south side, and to the vestry, as ruinous to the ground plan of the church; while the new southern façade, and the flat top and the cornice of the tower, are scarcely less detrimental to its external appearance.

S. Andrew, Collumpton.—We understand that the east window and the roofs of S. Andrew, Collumpton, have been restored in a creditable manner; but that here, as elsewhere, the attempt to dispense with professional assistance has led to altercation and pecuniary loss.

NOTICES.

We are unable to answer the question of "Anglo-Catholicus."

"X. Y. Z." is informed that it is several years since we saw the church to which he alludes. Our impression is that the additions are not in so good style as would be *now* chosen by the same excellent conductors. But they are creditable for their date, and must have done good service in the way of example.

A Subscriber, in reference to our paper on Monuments in the January number, mentions a tomb-stone in the church-yard of the parish of the Vale, in Guernsey, on which is represented the murder of the woman interred beneath. The murderer is shown brandishing a large razor over the victim, who kneels before him. Such a thing is disgusting.

We thank "φιλος" for his suggestion, which we may perhaps be able to adopt in particular cases.

A Correspondent urges the great want of a complete catalogue of the Monumental Brasses known to be in existence.

Mr. H. S. Richardson, of Stockwell-street, Greenwich, has invented a metallic rubber for copying Brasses on black paper, so as to produce a facsimile of the original in point of colour. With heelball, or black lead on white paper, the incisions of the brass are of course left white, and the rest of the paper is blackened. In the new process, the paper being black, the incisions are left of that colour: whilethe metallic rubber gives a dingy bronze colour to the rest of the paper. The facsimile is certainly more complete, but the process is more expensive than the old-fashioned way, and the impressions are less distinct. Collectors of Brasses will probably value Mr. Richardson's method more than such as copy these monuments for any practical purpose.

"A Subscriber to the Ecclesiologist." Without a rubbing of the Lombardick characters on the tombstone at Farnham, it is impossible to guess the

date, or to decide whether our correspondent's reading of the epitaph is right. The chalice by the cross, on the sepulchral slabs of priests, is not uncommon, particularly in the north of England.

In our former series we had occasion to announce that the brass eagle-desk, in S. John's College Chapel, Cambridge, attested the disinterested munificence of a late honoured fellow of that college. We are happy to be able to record a similar act of religious generosity on the part of a fellow of S. Mary Magdalen College, Oxford, who has offered to resign the proceeds of his fellowship for the purpose of filling the windows of his college chapel with stained glass windows, in place of the chiaroscuro paintings with which they are now filled.

We wish to draw attention to the following most unjustifiable proceeding. The Vicar of S. Paul's, S. Clement, Truro, Cornwall, has lately taken upon himself to remove a small Cross which had been put up on the gable of the porch in accordance with the plans and specifications approved of by the Societies by whom pecuniary aid had been granted. He took this step without giving any previous notice to the architect, and contrary to the wishes of some of the subscribers. We conceive that he could find no plea to justify this conduct.

All our readers, and more particularly such as are interested in the few and perishing remains of ancient architecture existing in Scotland, will grieve to hear that Trinity college church in Edinburgh is to be destroyed to make room for the North British Railway. It does not appear that any effort was made by the "Presbytery" to save the church. The remains consist of a trigonal apse of the First Pointed style, a groined choir and aisles, and transepts. The foliage of the caps is particularly beautiful. This was surely a case for the earnest interference of the Archæological Association.

We must refer "Anglo Catholicus" to Mr. Richardson's interesting work on the recumbent effigies in the nave of the Temple church, for information as to the knights represented by them. If we remember rightly, the figures belong not to Knights Templars, but to noblemen and others, benefactors to the order.

A stove has lately been erected in the chancel of S. Margaret's, Thrandeston, Suffolk: the flue rises vertically for a few feet, and then taking a horizontal direction passes through the rood-screen; and after being supported down the nave by bent iron rods attached to the pues, it turns a sharp angle, and finds its way out of one of the windows in the north aisle. The only end it seems to answer is to produce a continual dripping of black mud into the matrix of a brass; and this is supposed to correct the dampness of the church. In other respects, some improvements have been effected: the whitewash has been cleared from the font, and the exquisite Early English arches and jamb-shafts of the chancel windows; but it is with extreme surprise that we hear it is contemplated to remove or destroy the beautiful Early Perpendicular rood-screen, which is so great an ornament to the church,—particularly as it serves so conveniently to support the flue of the stove.

"A Tyro in Ecclesiology" is informed, that the word *perk* anciently signified a roodloft.

The same correspondent corrects a mistake in our notice of Holy Trinity, Southwick. That church is situate in the parish of S. Peter, Monkwearmouth, and not, as we stated, in that of S. Michael, Bishopwearmouth. He also informs us that the Newcastle-upon-Tyne Antiquarian Society

exhibit in their collection of curiosities an ancient font, which it would be more becoming to restore to the service of Holy Church.

"K. P. X." suggests that a parvise might be made of great service (1) as a station for the priest, whence he might observe the conduct of persons frequenting the open church; (2.) as a place for his own more sacred studies; (3.) and for spiritual communications with his flock; (4.) and eventually perhaps as his home; and (5.) as the parochial library. There would be a difficulty in using a parvise for the first of the above purposes, because that chamber seldom or never opens immediately into the church; and the real method of guarding against acts of profanity and sacrilege would rather be to restore the perpetual round of religious services. Verily the Anglican church has need of an order of Acœmetæ.

WE have to thank a correspondent from Kent for an account of a stone altar erected, in his opinion, subsequently to the "Reformation," and still existing at S. Marie's, Braborne, Kent. It is about three feet three inches high, by two feet three inches wide, and stands attached to the middle of the east wall. It is divided into five panels in front, the ends being composed of a single panel. Above is a kind of reredos, also divided into panelled compartments, each compartment containing a text and a date. The earliest of these is 1290; the latest 1562. Our correspondent concludes, by the style, that this altar, or altar-monument, was erected some few years subsequently to the last-mentioned period.

WE are informed that ante-Norman doorways, similar to those described in the "ECCLESIOLOGIST," vol. iii., p. , exist also at Holton-le-Moor and Thoresway, Lincolnshire.

SEVERAL inquiries have been addressed from time to time to the conductors of the "ECCLESIOLOGIST" for information on the subject of kneeling-boards or mats, as adapted for open seats. The question is one of considerable practical difficulty, and we will endeavour to discuss it in our next number. In the meantime we would remind our readers that our ancestors thought it no hardship to kneel on the bare floor; and though our lengthened services, and finer clothes, may render this at present both painful and unpleasant, we should at least remember that those arrangements, which fall under the head of *bodily comforts*, should be kept subordinate to principle, rather than classed with the essentials of liturgical requirements.

MANY communications must remain unanswered until a future number. Received "A Young Ecclesiologist," "A Subscriber to the Ecclesiologist," "φιλος" "H. W. L.," "Catholicus."

WANT of space causes us to omit reviews of "The Churches of Warwickshire;" the Publications of the Oxford Architectural Society during 1844; the "History of S. Andrew's," "Aleph's" communication, &c. The same cause compels us to postpone an article on Ecclesiastical Needlework till our next number. The Secretaries of Architectural Societies will oblige us by forwarding reports of their meetings as early as possible, and we hope to make arrangements which will enable us to give their proceedings in a less abridged form.

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THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

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CHURCH NEEDLEWORK, AND ALTAR HANGINGS.

An interesting paper in a recent number of the *Archæological Journal*, on "English Mediæval Embroidery," has superseded some of the remarks which we were ourselves proposing to offer. The writer describes several of the examples of ancient embroidery now known to exist, and explains, by the aid of illustrations, the method of working them. We shall avail ourselves, without further acknowledgment, of the assistance of this article in giving some account of the best way of executing church needlework; but we are in truth wholly indebted for whatever we know on the subject to a lady, whose diligence in examining ancient specimens, with a view to modern imitation, has been crowned with deserved success, and whose efforts to revive this branch of church decoration deserve a higher reward than our humble expression of thanks.

The ground-work for frontals may be of velvet, of silk, or of a ground of gold diaper, which is worked by the needle. But as these materials are not convenient for being worked upon, the embroidery itself is done on another material, and then sewn on to the general groundwork.

The material upon which embroidery can be best worked is a stout linen, of very even make, soft, and sufficiently coarse to allow a thread of gold or silk to be passed through the interstices when required. The linen ought to be made of pure flax, without any mixture of cotton: both because the cotton is likely to work through in small tufts, and is "fluffy" to work upon, and because, if gold be used, cotton is said to be hurtful to it, from some acid used in its bleaching. Before using, the linen must be well washed in pure water, or boiled, to take out the *dress*. That called "4-quarter flax, at 14d.," to be procured at Wilson's, New Bond Street, is much recommended; but a much coarser linen than this is often used in old work. The linen is used doubled.

The materials *with* which embroidery is worked are gold thread, called *passing*, and gold twist; floss silk, and a kind of half-twisted silk. Jewels and spangles may be added if wanted.

First, as to gold thread. This is used doubled, in a needle, the threads being laid down on the work side by side. The threads only pass through the linen at the extremities to fasten them off: they are

laid *upon* the linen, and fastened down at intervals with silk. This method is called cushion-work, from *couchant*, because the threads *lie* on the ground-work. This is the general way of working groundings, diapers, borders, &c. It is capable of great variety, from the facility of following any pattern with the continuous threads of gold. Rich backgrounds are worked in diapered patterns, and when sewn with coloured silks present rich effects of colour. We must mention here a rich raised stitch in gold, resembling basket-work, which is used for borders, and is formed by sewing down gold thread in alternate rows over pack-thread. It is difficult to procure good gold thread in this country. Silver-gilt must be insisted upon, and not copper-gilt. Messrs. Kirby and Lonsdale, of Covent-Garden, profess to keep the best. Many may be able to procure it from M. Corsellini of the Loggia di Mercato Nuovo, Florence.

We cannot profess to describe *all* the numerous stitches allowable in *silk*. The most common one is the old-fashioned embroidery, or "long and short" stitch. It is used for figures, parts of draperies, the under parts of flowers, &c. A very useful stitch is formed of floss-silk, laid down smooth and straight, and crossed over in squares or diamonds with a thin silk. Every intersection of this reticulation of silk is tied down with silk or gold. The tie may be single or double. This has the effect of fine quilting.

Figures executed in the embroidery-stitch are worked on fine linen, also doubled. In this delicate work the high lights are produced, by leaving parts of the linen uncovered, just as in drawings the white paper is sometimes left to gain effect.

In using silk to sew down the gold threads, it is necessary to wax the silk, lest it should *start* from the work. This waxing destroys the elasticity of the silk, and, if yellow silk be used, gives the additional advantage of preventing the difference of colour being so perceptible when the gold begins to change.

Floss silk is the most useful, if not the *only* kind to be employed. Where the effect requires it, this floss-silk may be *twisted* by the hand in working. But some use *mitorse* silk.

The best place at which to procure silk is Mr. Pearsall's, 145, Cheapside. Foreign silks are superior to English in smoothness and brilliancy of colour. For a large work the silks may well be dyed on purpose.

The most useful needles are the small sharp "chenille needles," and the "sharp-pointed embroidery needles, Nos. 23 and 26." A larger size is sometimes required for running the gold thread through the linen ground-work. Also a few darning needles are necessary, and the sort of large round-eyed needles called "Betweens, No. 9."

A pair of small flat pincers is needful, with which to bend the gold-thread at the turnings. Such a pair will cost 9d. at Delolme's, Rathbone Place.

It is essential to be very exact in drawing the pattern. A good way is to tack upon the linen a drawing of the design on thin paper: next to run over the lines carefully with a fine black silk, and then to tear off the paper; so the pattern traced in black silk is left on the linen.

A most important rule is to define every outline in the embroidery very distinctly with black silk. This will greatly improve the effect of the colours, and will make the pattern visible at a considerable distance. For want of this, the new frontal at Christ church, S. Pancras, is very deficient in effect: in which the Evangelistick symbols and the Sacred Monogram cannot be distinguished, except by a close examination.

All the examples of ancient embroidery which remain seem to have been executed by more than one person. The designs are worked in many pieces, which are afterwards joined together. This plan must be adopted in new works. It must be remarked that all the ancient specimens which have been examined are worked after the same method. It is of extreme importance that ladies who propose to undertake church-needlework should examine for themselves some old example: such as the pall preserved in Fishmongers' Hall, which is easily accessible. One visit is worth much more than the fullest written description. Indeed the old work is so different from anything we are in the habit of seeing, that the most detailed explanation is scarcely able to inform any one what the old work really was.

The foregoing rules were deduced from a careful examination of part of a most beautiful chasuble, representing the Crucifixion with all the delicacy of a miniature (now in the possession of Mr. Butterfield), of the Fishmongers' pall, and of the cope in Ely Cathedral.

It is obvious that the flesh, where figures are represented, requires the greatest skill and taste to work satisfactorily. On the other hand, flowers, to be used in powderings or diapers, are not only comparatively easy of execution, but are generally for several reasons most to be recommended.

We may be allowed to take this opportunity of saying a few words on the proper hangings for the altar. A few years ago the only covering ever thought of was a large pall of baize or velvet, which hung down over the sides like a table-cloth. But lately there have been many examples of more becoming adornment, though no fixed rule has been followed. In some cases the panelled front of the altar has been left exposed; which we must regard as quite wrong. In other cases a frontal stretched on a frame, or an antependium suspended over the face of the altar, (if we may so distinguish these two words), gave occasion, by their presenting a plane surface, for what was less suitable to a loose hanging, namely, a considerable display of embroidered ornament. The antependium (we may remark) seems to be the most fitting where the altar is of the form of a table.

A great difficulty, however, has been found in procuring appropriate patterns for altar fronts, for want of precedents. The remains of really ancient work in our churches are very rare indeed: and what needlework there exists of the Caroline time, or of post-restoration date, is of design and character unsuitable for imitation. Mr. Pugin, in leading the revival of a better taste in church ornaments amongst the members of his own communion, seems to have experienced an equal difficulty in deciding what ought to be the nature of the patterns suitable for frontals. He seems to us to have, in this point, neglected prece-

dent, and to have invented for himself the kind of design which is to be seen in most of his published views of altars; as, for example, in Nos. XX. and XXIII. of the *Dublin Review*, and in the patterns for frontals given in his *Glossary of Ecclesiastical Ornament*. This kind of design may be described as a large cross dividing the whole frontal into four parts, with an *Agnus Dei* at the intersection, and the four Evangelistick symbols. Now we do not remember to have seen a frontal of this sort in actual use in any diocese in Europe, or in any ancient drawing or illuminations. Unfortunately, in our own communion, this example has been very generally followed. This calls upon us to enter into some examination of this subject.

It is rather singular that the rubricks of the unreformed service books do not contain very minute directions for the external clothing of the altar: to which fact, we suppose, must be owing the extreme diversity of practice at present obtaining in different parts of the Latin Church. We are compelled therefore to look to ancient pictures and illuminations for guidance on this point. We shall trace historically from these sources the method of hanging the altar; and then briefly refer to the formal directions and to modern practice. As this article makes no profession of deep research, we shall only say that numerous illuminated manuscripts have been examined in the British Museum, the Cambridge University, and Trinity College Libraries, and shall not give minute references.

It appears, then, that in very early manuscripts altars are usually represented as covered with a sort of pall hanging in thin folds all round, but not reaching the ground. Next a sort of *fascia*, on one or three sides, a few inches deep, and often (apparently) jewelled, confined the pall at the top, allowing it to flow as before below it. After this we observe two types, which seem to have been used contemporaneously and indifferently. 1. Either the altar is vested entirely, as if it were a rectangular mass, the bounding line of the superficies of the *mensa*, or table of the altar, being taken as the measure of the side hangings, and not the smaller girth required by the body, or (as the case may be) by the legs of the altar. 2. Or, in the other method, the projecting *mensa*, or table, is vested in one plane, while the main hangings upon the body of the altar are on another plane. In the latter, that is, the upper slab is shewn as projecting: in the former, the projection is concealed, a vacant space being left between the hangings themselves and the sides of the altar. The first method however is the most common, and that in the better examples; and is, further, more suited for our own wants. In both methods however it is an undeviating rule that the main frontal or antependium is overlapped at the top by a kind of veil or superfrontal, which hangs down from the pall or covering of the top of the altar, and vests, or indicates, the thickness of the *mensa*. So that it is essential that the front of every altar should exhibit a veil or superfrontal, from six to ten inches deep, overhanging the main vestment; viz., the frontal, or antependium, which varies with the canonical colours. So much for the front of the altar. The sides, it would appear, may be either vested or not; but, as a general rule, (and particularly where

the altar is of table-form), they ought to be vested. The superfrontal need not, but had better, be continued round the sides as well as the front. The sides then will exhibit precisely the same hangings as the front. They will however be generally covered by the fair linen cloth which (as is now generally acknowledged) is a long strip covering the top only, and hanging down to a greater or less depth over the sides.

An altar then requires a frontal and two side hangings, and a pall which shall fall over the three sides for a few inches, forming a veil (as it were) to the *table*, or a superfrontal.

The most important direction about altar-fittings occurs in the *Cærimonialis*. Lib. I., cap. xii., 11 seq. (Venice edition, 1837, p. 44.) "Quod si [altare] a pariete disjunctum et separatum sit, apponentur, tum a parte anteriori quam posteriori illius, pallia aurea vel argentea aut serica, auro perpulchre contexta, coloris festivitati congruentis, eaque sectis quadratisque lignis munita, quæ telaria vocant, ne rugosa aut sinuosa, sed extensa et explicata decentius conspiciantur. Tum in superna linea mappæ mundæ tres saltem explicentur, quæ totam altaris planitiem et latera contegant. Nullæ tamen coronides ligneæ (*cornices of wood*) circa altaris angulos ducantur, sed eorum loco apponi poterunt fasciæ (*see above*) ex auro vel serico elaboratæ ac variegatæ, quibus ipsa altaris facies apte redimita ornatiorque appareat." For further particulars we refer our readers to the original. These directions, so far as our experience goes, are very imperfectly obeyed abroad. However in actual use framed frontals appear to have quite superseded antependia. We take the *fascia* here mentioned to be represented by what we have called the superfrontal. It is remarkable that as a general rule, the horizontal line of this *fascia* is still retained on modern frontals, although the frontal is made in one piece, and covers the whole front of the altar. Thoughout Belgium and the north of Italy we have observed this. In Rhenish Prussia the rule is only partially followed: a very ugly form obtains there, in which the horizontal line in question does not extend to the ends of the frontal, but is returned vertically to the base, leaving (so to say) a veil to the ends of the frontal.

We conclude then that we ought to have hangings for the front and sides of our altars, either framed as frontals, or unframed as antependia; and that the top should be covered with a pall overhanging the three sides. We do not suppose it would be wrong either to attach, by lacings or otherwise, all these four hangings together so as to form a kind of case; or to keep them separate, fastening them as may be found most convenient. These questions need more deliberation. The latter plan seems the best; especially since the colour of the frontal only needs change, not necessarily that of the superfrontal.

We will mention a few ways of treating an altar front, such as we have described, as to colour and ornament. The superfrontal (or the part of modern continental frontals which we suppose to represent it) is ordinarily red or blue: it may be plain, or powdered with flowers, or embroidered in a flowing pattern, or even charged with a legend: it must be fringed. Gold fringe is not so much to be recommended as silk fringe of two bright colours counterchanged, or of many colours follow-

ing each other in a certain order. Red and white may be used; white and blue; green and white; or in succession green, red, white, blue, yellow; or we have even seen, also in succession, white, blue, yellow, pink and orange. Perhaps the simpler fringes are the better. Such fringes may be made at a small expense.*

The frontal itself is also fringed, generally in the same way as its superfrontal The frontal may be plain, or diapered, or of brocade: of one piece or colour; or divided into three compartments: which are either equal; or unequal, the middle being the broadest. Of these three compartments the middle only need be of the appointed colour: the sides may vary. Thus a white frontal, with the side compartments red, gives a beautiful effect; and not less so when the superfrontal also is red. A red frontal may appropriately have the side compartments and the superfrontal of cloth of gold, or of gold brocade. The vertical lines dividing these compartments admit of any extent of ornament in embroidery. The laces manufactured at Birmingham are also very suitable for these parts. Another advantage attending this triple division is that a cross, or a monogram may be—(we do not strongly recommend it)—worked in the middle one very conveniently, no border being necessary, because the space is nearly square, and not disproportionate in size to the inscribed figure.

By following out these hints an endless variety of designs may be obtained. Nothing need be more simple, nothing may be more elaborate, than altar-hangings. We regret to see much fondness displayed, as yet, for very ambitious and complicated efforts of needlework and embroidery: the revival of the ancient method of working is beginning, and may be brought to perfection: at present let us confine ourselves to more simple endeavours. Powderings of flowers, or other ornaments, diapers, wreaths (if good designs can be procured), perhaps legends, ought as yet to be more worked than figures and complicated emblems. Some good diapers are given in the VII. Part of the *Instrumenta Ecclesiastica.*

A few general points remain to be observed. 1. The hangings need not hang down quite to the ground: a plinth may well be shewn. 2. There is precedent for placing a hanging, which may be like the frontal, on the wall above the altar, where there is no other appropriate ornament. 3. The *sides* of the fair linen cloth ought not to be fringed or laced: but the *ends* may be to any extent of richness. 4. In cases where the frontal is of counterchanged colours, as described above, the side hangings will not follow the same rule. 5. The top of the footpace, or altar-platform, which ought never to be wanting, is the place for altar-carpets, which ought therefore to be of the size of the platform. 6. In all cases a *superaltare*, or altar-ledge—a raised step at the back of the table of the altar, or in the reredos,—is desirable, to hold the candlesticks. The front face of the super-altar may have a hanging.

The caution is important enough to deserve repetition that no richness of ornament on the face of the altar itself can justify the omission of a frontal. The temptation to display the beautiful marble fronts seen in Italy, has made many give up the use of hangings in that

* Mr. Crace of Wigmore Street may be recommended.

country. Of course however fronts of the precious metals, as at S. Mark's, Venice, the cathedral of Ratisbon, and San Ambrogio, Milan, do not violate the rule.

We shall abstain, for many reasons, from entering at any length into the solemn meaning and deep symbolism of altar-hangings. "The altar," says S. Bruno (II. 144, Ven. edition, 1651), "signifieth not only CHRIST, but the members of His Body." This will be the key to harmonize all the apparently conflicting symbolical meanings attached to the altar-hangings in ancient writers. On this subject however we may refer such of our readers as are interested, to Durandus (*Rationale* I., ii., 14), and Rupertus (*De Div. offic.* II., 722, 1. Ed. Paris, 1638): and it is not unimportant to remember that the altars are stripped in the Western Church on the Cœna Domini during the singing of the antiphon *Diviserunt sibi vestimenta Mea: et super vestem Meam miserunt sortem.*

We have not spoken of the stoles of the altar, because their use, although its great propriety and beauty will be seen upon a consideration of the last paragraph, was never general. We believe however that they ought, in strict propriety, to be used: they occur in what has always seemed to us the model altar, that, namely, depicted in Van Eyck's sublime picture of the Adoration of the LAMB.

OF CLERESTORIES, IN REFERENCE TO CHURCH RESTORATION.

MOST persons are aware of a fact, which has often been mentioned in the *Ecclesiologist* and elsewhere, that the naves of parochial churches were not generally surmounted by clerestories before the last period of Pointed Architecture; but that lofty roofs, of plain construction, and internally open to view, similar to those given in the *Ecclesiologist*, vol. iii. 104, rose from the walls a little above the crowns of the nave arches, and were carried up to an acute angle, which is still, in most instances, ascertainable by the mark left on the east wall of the tower. It is also commonly known, that when the low-pitched ornamental roofs of the latter period were introduced, (at which time most of the early roofs had probably become decayed, or were considered too plain in their appearance), the nave walls were heightened by the addition of a new clerestory, which was lighted by poor, and generally flat-headed windows peculiar to the style; and upon the walls thus heightened was placed a new and much lower roof. So very general was this method of treating ancient naves, that all who know anything of mouldings will observe that, in nine cases out of ten, the piers and arches are of earlier date than the clerestory and roof.

That clerestories were however sometimes used both in the Norman, and also in the Early and Middle Pointed ages, is quite certain. They are not now very common; but a good many examples, of the latter especially, might easily be adduced. Generally, small circular windows trefoiled or quatrefoiled, as at S. Michael's, Trumpington, or small single lancets were used for lighting them, and the walls were

not raised to any considerable height above the nave arches. At Holy Trinity, Bottisham, and Holy Trinity, Elsworth, near Cambridge, early "Decorated" clerestories still exist, though in both cases the roofs have been renewed. At Bottisham, S. Andrew's Chesterton, and other churches in the same neighbourhood, there are vestiges of a weather moulding on the east face of the tower anterior to the existing clerestories; and in some few cases, as at S. Peter's, Empingham, Rutland, there are evidences of an earlier clerestory having been taken down, and replaced by a later one.

Had the architects of the last Pointed period been anxious to adopt the most effectual method of destroying at once both the character and the effect of the ancient churches, they could not have found one more successful than this. To lower the noble towering leaded roof, and hide its diminished head behind a shabby embattled parapet; to let in a flood of light exactly in the part where sombre darkness, or the "dim obscure" is the most imposingly beautiful; to give the appearance of weakness where that of strength was most required, as in Great S. Mary's church, Cambridge, where the heavy roof seems to hang in painful insecurity on the pierced and lightened walls; to make the piers and arches a subordinate instead of a primary feature, by causing them to occupy but half instead of almost the entire height: these are all most unfortunate debasements from the ancient practice, which we certainly ought not to imitate either in building new churches, or restoring old ones. From an extensive observation of the results of the latest Pointed method of roofing, and a conviction of its evil effects, we have no hesitation in urging the propriety of entirely removing late superadded clerestories, and restoring the roofs to the form they undoubtedly had when the earlier arcades of the nave were built. Most late clerestories are equally bad both in design and masonry; they are frequently thrust out of the perpendicular, and they sometimes prove too great a strain upon piers and arches never intended to bear their weight. We may instance the case of S. Sepulchre's, Cambridge, where the addition of an after clerestory was a principal cause of the fall of part of the structure. In some cases perhaps a late clerestory might be lowered, and circular windows inserted in place of the large Perpendicular ones. The Norfolk and Suffolk churches are remarkable for the size and number of their clerestory windows, and of course in most cases of this kind, where very elaborate roofs of coeval date are constructed upon them, it would be rash to hazard so extensive an alteration in the design. But in a small Middle Pointed church, where the nave is of no great span, and it is certain from the weather-moulding, or other evidence, that the original roof has been lowered, and a late clerestory added to the original plan, we should have no hesitation whatever in removing the clerestory altogether, and replacing the old high-pitched roof. The advantage thus gained in effect, both internally and externally, is surprisingly great. As an example of the difference, we would cite the design of the new buildings of S. John's, as contrasted with the old portions of S. Peter's and Pembroke Colleges. In the former, the walls are carried up three stories high, and the meagre low roof is absolutely

concealed by the battlements. In the latter the walls are low, the roofs very high; and this one point constitutes the main difference between a good and a bad collegiate design. It is just the same with churches. No one would prefer the flat roof of the chancel at S. Andrew's, Chesterton, to the lofty one at S. Mary's, Fen Ditton. The aisles may have their lean-to roofs inclining at a slope somewhat less than the nave roof, which need not be separated by a clerestory, but rise continuously, as at All Saints, Teversham, near Cambridge; or both aisles may be comprised with the nave under one equilateral roof, as at All Saints, Skelton, near York, and at Long Stanton, All Saints. We shall be glad to learn that our advice has been acted upon and approved in restoring any nave-roof which may have to be taken down.

A DESCRIPTION OF A CATHEDRAL OF THE ORIENTAL CHURCH.

We have had occasion, in almost every number of this periodical, to dwell on the unvarying and invariable nature of the essential features of a church. We have repeated again and again,—again and again we shall continue to repeat,—that it must consist of at least two parts, chancel and nave; that any building which does not possess these may be a place of worship, but cannot be a church: that the Archetype of all Temples given by God Himself to Moses on Mount Sinai consisted of these two parts: that, with further additions, they were reproduced in Solomon's Temple: that in the Mystical Vision of Ezekiel they occupy a prominent place, and that (as we know that no further revelation of God's will is to be made to man) they must form an essential part of His Temples to the end of time.

We propose in the present paper to prove, that, differing very widely in many less important arrangements from the Western Church, the Eastern Church has retained, and even amplified, these essential features. And to this end we shall endeavour to give a brief and familiar account of a Greek cathedral. The monastick churches differ from those of the seculars in many respects: not therefore to perplex the reader, we shall confine ourselves almost entirely to the latter.

The church in question then would consist, strictly speaking, of four parts: the altar-space, (*ἅγιον βῆμα*, *ἱερατεῖον*, or *heikel*, as it is termed in the Coptick Church); the choir; the nave; and the porch or narthex, at the west end. The aisles of the nave extend both to the east and to the west ends; and in the former terminate (as does the altar-space itself) apsidally.

Commencing with the east end, we should find that the altar stood in the centre of the chord of the middle apse: in the same position therefore which in churches of this description was allotted to it in the Western Church. It was overhung by a dome or canopy, supported on four pillars, and surmounted by a cross. This canopy, often called the Trullus, is also known by the name of *ciborium* (*τὸ κιβώριον*), and also *concha* (*ἡ κόγχη*), from its similarity to a shell. At the tops of the

pillars, also called towers, lilies were worked, and the names of the Evangelists sometimes were engraved on the columns, as we learn from Simeon of Thessalonica, the Durandus of the Eastern Church. Veils were suspended between these columns, sometimes richly adorned with gold and purple (Paul. Diac. *Mich.* l. xxiv): but this arrangement is now much disused. The Blessed Sacrament is not reserved in a silver dove or tower, but laid by in a place appropriated for that use, and situated behind the altar: it is called the *Artophorium*, and a lamp perpetually burns before it, as in the Western Church.

A plurality of altars is unknown among the Greeks; except indeed that in Russia, where the intercourse with Rome has been considerable, it has in a few cases been introduced. In some instances however a chapel with its separate altar *(Parecclesia)* has been erected contiguous to the church itself: and in these the ferial offices are said. On Monday, that of the "Bodiless," *i. e.* the Angels: on Tuesday, of the Mother of God: on Wednesday, of the Forerunner: on Thursday, of the Apostles: on Friday, of the Cross: on Saturday, of the Departed Faithful.

The piscina is situated immediately under the altar: it is called *χονὶ, χονεῖον*, or more frequently *θαλασσίδιον*, 'the place of the sea.' Its position and name are not improbably derived from the account (3 Kings, xviii. 32) of the altar and trench made by Elijah; where the Septuagint explains "trench" by *θάλασσα*. In the same way, the great laver which stood in the court of the Temple, upon oxen of brass, is in our own translation called the "Sea" (3 [1] Kings, vii. 23). In the great church at Constantinople, it was richly ornamented with precious stones. This practice never seems to have obtained in the Western Church.

The primitive position of the Bishop at the eastern end of the apse, surrounded by his presbyters, is retained by the Greeks during the time of "Liturgy." So it has been with them from the earliest ages: for thus writes S. Gregory Nazianzen, in his "Dream of Anastasia":

> *Ἔζεσθαι δοκέεσκον ὑπέρθρονες....*
> *Οἱ δέ μοι ἀμφοτέρωθεν ὑφεδριόωντο γεραιοί,*
> *Ἡγεμόνες ποίμνης ἔκκριτοι ἡλικίης.*

And the 56th canon of Laodicea refers to this custom, when it orders that the priests shall not venture to sit down at the *βῆμα* before the entrance of the Bishop. Simeon of Thessalonica explains the arrangement of the Saviour seated in the midst of His Apostles at the first celebration of the Holy Eucharist. This subject, often in mosaic or otherwise, decorates the apse: the great Saints of the Eastern Church, as S. Dionysius, S. Basil, or S. Chrysostom, are also here represented; but deacons, when pictured, are only to be seen in the north and south apses.

The north apse is appropriated to the *Prothesis*, in the shape of a separate altar. A part of the Liturgy is here performed; and the ceremony of the "Great Entrance,"—the offertory of the elements,—is one of considerable pomp.

In the southern apse is the sacristy. This was sometimes called

the Scenophylacium: at others the Metatorium: at others, and it is the commonest title, the Diaconicum. The office of the Ablution of Altars uses the two last terms promiscuously: *κατέρχεται* is the rubrick *ὁ ἁγιώτατος πατριάρχης ἐν τῷ μετατωρίῳ, ἤγουν τῷ διακονικῷ.* We find that the Emperor Leo, son of Basil the Macedonian, when under sentence of excommunication, was allowed to attend the Divine Office in the Diaconicum, and it would appear that there was a kind of Priests' (or rather Deacons') door just without it, and of course on the south of the church.

The *ἅγιον βῆμα* was separated from the chancel by the screen. It is called by Simeon of Thessalonica *Cinclidae*, or *Diastolae* (*κιγκλίδες*): but it is also termed, and more especially in the Græco-Russian Church, the *Iconostasis*, because the pictures of Saints are hung or fixed upon it. In early times it was apparently of much the same nature as our own rood-screens; for Eusebius (x. 4) calls it *δίκτυα ἀπὸ ξύλου*, wooden nets. But afterwards it assumed its present shape of a solid erection. Germanus in his Mystagogue, says, *κιόνια ἤτοι τὰ στήθεα διαχωρίζοντα τὸ βῆμα τοῦ λοιποῦ ναοῦ, καὶ κάγκελλά εἰσι τῆς προσευχῆς τόπον δηλοῦντα.*

The rood-doors were called the *Holy Gates*. On the right side, on entering, was invariably figured our LORD: on the left, the Mother of GOD: other Saints were represented in any position that the piety or taste of the architect might suggest. But some principal Saint (*εἰκὼν στασιδίου τοῦ ἡγουμένου*) was so placed as to be very conspicuous from the seat occupied (if a monastick church) by the Hegumen; (if a cathedral) by the Bishop: the easternmost, namely, on the south side of the choir. Before the holy door hung a curtain, embroidered with the image of S. Michael, brandishing his sword, as if to "keep the way of" this second "Tree of Life" from irreverent access.

A little to the west of the *Iconostasis* is (or rather was, for the arrangement has fallen into disuse) the *Soleas*, or chancel steps. As the Bema images the Tribunal of CHRIST, so the *Soleas* (a word corrupted from *solium*) represents His Throne. The portion between the Soleas and the Iconostasis was in earlier times appropriated to monks; as partaking in part of the character both of laics and clergy. So we learn from Dionysius. But Simeon of Thessalonica tells us that afterwards it was appropriated to the inferior orders of the clergy, and was even called the Bema of the Readers. *Ὑποδιακόνους καὶ ἀναγνώστας καθῆσθαι χρὴ ἔξωθεν τοῦ βήματος περὶ τὸν σολέαν, ὃς δὴ καὶ βῆμα καλεῖται ἀναγνωστῶν.* The whole charge of the Soleas, *i. e.* the space eastward of these steps, including the Bema, was entrusted to the *Candelaptes:* he was of the order of the Readers, but on account of this office privileged to enter into the Holy of Holies.

Opposite the holy doors stood the *Ambon* or pulpit, answering in its uses to the rood-loft of the Western Church: *ὁ ἄμβων πρὸ τῆς θύρας τοῦ βήματος ἵσταται*, says Simeon. That in the church of the Eternal Wisdom is described by Codinus as adorned with jewels and lights. For lights were fastened to crosses even as early as the time of S. Chrysostom, if we may trust Nicephorus. To the ambo were two entrances, one east and the other west: for Codinus, speaking of the Emperor's going up into it, says that he ascended,

not on the side which fronted the Beautiful Gates, but on that which was opposite to the Soleas. Symbolically, according to the Mystagogue and Simeon, the ambo, and its situation near the holy gates, signified the stone that was rolled away from the Sepulchre: and the deacon mounted on the ambo, the angel seated on the stone. Such an ambo is, or was, possessed at Rome, by the churches of S. Mary ad Martyres, S. Laurence, S. Pancras, and S. Clement.

In monastick churches, almost the whole of the building is choir, though the stalls do not extend over more than a third of its length, and are *returned* as in our cathedrals: and here are situated *ὡραῖαι πύλαι*, the Beautiful Gates. But in "Catholick," *i.e. secular* churches, there is no division at the western end of the stalls: and the Beautiful Gates separate the narthex, or porch, from the church. This triple division into holy of holies, choir, and nave, is extremely perplexing, because in small churches that which seems the nave is sometimes merely the Gynaeceum, or place appropriated to women: and the different position of the Beautiful Gates in monastick and Catholick buildings seems (though in effect it does not) to destroy any analogy between them. The external western doors are known by the name of the *Great* or Silver Gates: and in the porch, on the southern side of the door, is the usual position of the font. In such a cathedral as we have been endeavouring to describe, the women would probably occupy the north aisle. The bells, whether of metal or wood (*κρόταλοι, σήμανθρα*) hang on each side of the porch.

It will be seen then that the spirit of this arrangement is precisely the same as that of the Western Church: all that we have ever called essentials,—the distinct and spacious chancel, the rood-screen, and the porch,—are retained by the Oriental, as well as by the Latin communion, thus vindicating for them the application of the rule of S. Vincent of Lerins.

MR. CLOSE'S FIFTH OF NOVEMBER SERMON.

The "Restoration of Churches" is the Restoration of Popery: proved and illustrated from the authenticated publications of the "Cambridge Camden Society:" A Sermon preached in the Parish Church, Cheltenham, on Tuesday, November 5th, 1844. By the Rev. F. Close, A.M., Perpetual Curate. With copious addenda from the above works; and further extracts from a "Christian Kalendar, printed at the University Press," 1845, now first appended to this fourth edition. Fourth Edition. Fourth Thousand. 1845.

To interest and instruct the popular mind in the science of ecclesiastical architecture by the diffusion of sound information, and to direct and elevate the public taste by a repeated enforcement of true principles, are among the objects pursued with undeviating perseverance by the Cambridge Camden Society. Accordingly the Society has put into circulation about one hundred and fifty-five thousand copies of various works, illustrative of the laws and phenomena of ecclesiology. These works,

addressed to different classes engaged in the erection restoration or preservation of ecclesiastical edifices, were read pretty generally by the community at large. There remained however a class deafer than parish clerks and more obdurate than churchwardens—a class inaccessible to the lucubrations of any less partial literature, than the effusions of a favoured pulpit or the declamations of a virulent print. To a society desirous of influencing the entire population it must be gratifying to know, that a pamphlet well adapted to circulate amongst this peculiar and exclusive class has lately been put forth containing copious extracts from its publications; and that of this pamphlet 3,000 copies have actually been distributed or sold. The Society might have published a thousand editions of a thousand works, and yet have never won a moment's attention from persons, who now through Mr. Close have been made partially acquainted with some of the truths which it advocates. So far Mr. Close is entitled to the thanks of the Society. Still his services to the good cause are, we fear, unintentional and involuntary.

The pamphlet is a Fifth-of-November sermon, having for its aim the exposure and annihilation of the Cambridge Camden Society. The society has taken, and we dare to say will take, no notice of it. The sermon has had a fair start, and run through three editions in the course of as many months. After making due allowance for copies forwarded with gratuitous officiousness to persons in authority and others (as to Sir H. J. Fust), still its circulation has been sufficient to justify the *Ecclesiologist*, as being concerned to uphold the principles attacked, in an attempt to demonstrate the futility of its accusations and to vindicate the supremacy of candour and truth. Perhaps it is not too much to expect the readers of the Cheltenham diatribe to read the answer we shall be able to make to it: it is obvious that unless they do this, they will be incompetent to pass judgment in the case, or to do more than entertain an opinion defective one-sided and worthless.

In dealing with Mr. Close's charge we encounter, as we candidly admit, two nearly insurmountable difficulties,—the one relating to the terms of the indictment, the other attaching personally to the accuser.

It may justly be demanded that in making so serious an accusation as one of unsoundness in religious belief,—an Englishman against Englishmen, a Christian against Christians, a Priest against Priests,—the plaintiff be careful to define with accuracy the terms in which his charge is couched. Justice scorns to condemn without furnishing an opportunity for defence; and to call for defence against charges indefinite and contradictory is to mock the forms of justice. Mr. Close, when he arraigned the Cambridge Camden Society for popery, was bound in common fairness to state explicitly what he understood by that invidious term. We have read his statements through and through with the purpose of learning his sense of "popery," and we confess ourselves unable to ascertain it. The well-tutored congregation of Cheltenham was able possibly to attach a substantive meaning to their preacher's phrase; but Mr. Close, in preparing his work for the press, ought to have borne in mind the incapacities of the general reader and to have

taken pains to explain himself. We invite our readers to judge for themselves, reminding them only that our quotations are given in the same character of type as the passages display in the original. The respective forces indeed of italic and small caps and the distinction between them are exalted above our comprehension as high almost as Mr. Close's meaning of "popery"; yet we desire to act fairly by an opponent, even by a very wise one. Truth loves exactness: *falsa incertis valescunt.*

The following then are the passages in which the crime of the Cambridge Camden Society is enunciated:—

1. "THE 'RESTORATION OF CHURCHES' IS THE RESTORATION OF POPERY." Title, p. 1.

2. "It will be my object then, on the present occasion, to shew that as Romanism is taught *Analytically* at Oxford, it is taught *Artistically* at Cambridge,—that it is inculcated theoretically, in tracts, at one University, and it is *sculptured, painted,* and *graven* at the other:" p. 4, l. 14.

3. "If it cannot be denied that all the oldest churches in existence were built in dark and superstitious times, and adapted to the kindred usages of the period in which they were erected; and if these churches are to be restored,—that is, *brought back* to the exact models in form and decoration of the mediæval period—is it not matter of obvious and necessary conclusion, that the *Restoration of Churches is the Restoration of Popery*—that it not merely tends to it, but is the superstitious thing itself?" p. 10, l. 28.

4. "It is not a question of brick and stone—of taste or of science—the points at issue are purely doctrinal—it is whether Romanism or Protestantism shall prevail." p. 14, l. 11.

5. "*I charge them with endeavouring to build new churches, or restore old ones—after the ancient models, which they themselves confess to be unsuited to the purposes of Church of England Protestant Worship!*" p. 16, l. 32.

6. "But enough of such sickening details; enough to establish beyond controversy that *such Restoration* of Churches as the Cambridge Camden Society would effect, not only *tends to,* but *actually* IS POPERY!" p. 18, l. 25.

7. "And the honest though stern rebuke which it (the election of the Count de Montalembert) has elicited from an unflinching Romanist, must affect all who do not disclaim that act."

* * * "he has addressed a letter to the society, of which the following are extracts":—

* * * "'By attempting to *re-establish their churches, chalices, and vestments, in their original form, they are only setting under the most glaring light the contradiction which exists between their own faith, and that of the men who built Salisbury and York.* Supposing the spirit of the Camden Society ultimately to prevail over its Anglican adversaries,—supposing you *do one day get every old thing back again,—copes, letterns, roodlofts, candlesticks,* and the abbey-lands into the bargain, what will it *all be but an empty pageant?*'" p. 23, l. 2.

8. "No well-instructed Protestant, or enlightened English Churchman, *could* discover such sympathies as these with their great hereditary, antagonistic power—POPERY! p. 45, l. 34.

9. "The Cambridge Camdenians build churches and furnish symbolic vessels, by which the Oxford Tractarians may carry out their principles—in a word, that the '*Ecclesiologist*' of Cambridge is identical in doctrine with the Oxford *Tracts for the Times.*" p. 4, l. 18.

The absurdity of several of these extracts (*e. g.* of 2, 3, and 5) is sufficiently obvious and need not be pointed out. We have quoted them at the risk of tediousness, as being all the passages which in any way elucidate the charge against the Camden Society, and we learn;—

From 1. That the crime alleged is the restoration of popery.

And from 2. That this popery is sculptured, painted, and graven.

And from 3. That old churches brought back to their original state are this popery, the thing itself.

But from 4. That this popery (or the sculptured old churches) is purely doctrinal.

But from 5. That this purely doctrinal popery is an endeavour to build and restore churches in a particular way.

And from 6. That such restoration is actual popery.

But from 7. That it is honest, though stern, to assert that the attempts of the Cambridge Camden Society tend only to shed light upon the contradiction between the Anglican faith and popery; and that they, if finally successful, will be not the actual thing itself, but only a pageant.

And from 8. That popery is the great hereditary antagonistic power opposed to well-instructed protestants, and enlightened English churchmen.

But from 9. That this popery,—the sculptures, the old churches, the restorations, the power,—is identical with the teaching of certain learned divines of the English Church.

In a word, we learn that Mr. Close's allegations are the exact opposites of statements by himself proclaimed to be honest; and that Cheltenham popery, after harlequinading between paintings and opinions, buildings and doctrines, the very reality and a mere sham, fades at length like the baseless fabric of a vision, and leaves nothing behind but a phase of Church-of-Englandism.

Against such an airy nothing who would condescend to hazard a defence? Certainly we shall not do so. No: let Mr. Close first ascertain his own meaning, then let him endeavour to express it with clearness. He will not want occasion, as the fifth of November will soon come round; or a May meeting might serve his purpose. In the mean time let him bear in mind the precept: *Non loquêris contra proximum tuum falsum testimonium.*

But were the charges ever so intelligible, we should scruple to attempt an answer, for a reason which we will put down clearly, yet we are sure in no spirit of vindictiveness or personal hostility. The accuser of the Cambridge Camden Society is a priest attached to the church of S. Mary, Cheltenham. He professes to take up religious ground against the society. Some of his objections are concerned, as we believe, with the doctrine of the Incarnation. Now we respectfully but positively decline to argue any religious questions, and above all, these questions with him, until he shall have cleared himself from a report which appeared in the public journals during the summer of 1844, and remains, so far as we can learn, uncontradicted; namely, that he did at a public meeting speak in laudatory terms of certain avowed Nestorian heretics. If the report be correct, we cannot but decline all religious controversy, and especially upon that great article of the faith, the Incarnation, with one who may be thought to share in the anathema of S. Cyril and the condemnation of the third general council.

Nevertheless, were our accuser actually a heathen man and a pub-

lican, we should have a right to claim from him that exactness in assertion and that accuracy in quotation, which any virtuous person would blush to violate. Has this fairness been observed towards the Cambridge Camden Society? We maintain that it has *not* been observed; and we are prepared to prove, that of Mr. Close's statements some are contrary to fact, and of his extracts "from the authenticated publications of the Cambridge Camden Society," some are misquoted, some are misinterpreted, and some are not extracts at all. Questions of fact and of evidence we feel at liberty to argue even with Mr. Close.

Before we endeavour to demonstrate the truth of what has just been asserted, it will be worth while to make an observation upon the title of this Cheltenham discourse,

"The 'Restoration of Churches' is the Restoration of Popery: proved and illustrated from the authenticated publications of the 'Cambridge Camden Society.'"

Passing over the word "authenticated," of which the precise meaning here appears obscure, we wish to remark that whereas Mr. Close upon his cover professes to prove and illustrate his thesis from the authenticated publications of the Cambridge Camden Society; notwithstanding this, in pages 11, 12, 13, he sets forth the following sentences in all the energy of varied lettering:—

"I shall draw my evidence from one source, and only one: *the professedly authenticated writings of the Cambridge Camden Society.* And herein also only from their leading publication 'THE ECCLESIOLOGIST,' ——. My references will moreover be only to the pages of the eight numbers of this work last published: so that my accuracy may easily be tested. * * * When on the title-page of the 'ECCLESIOLOGIST,' it is announced that it is 'PUBLISHED BY THE CAMBRIDGE CAMDEN SOCIETY,' not only under their sanction, but actually '*by them*,' as their own act—and when this array of ecclesiastical authority is considered, it would appear a rash and indecent act for an individual Presbyter to question the soundness of the principles enforced. For any thing that appears in the Ecclesiologist, this is the impression which would be conveyed: but on turning to the fourth page of the Society's *Report* of 1844, we find this rule: 'THE COMMITTEE ALONE IS RESPONSIBLE FOR THE ACTS AND PUBLICATIONS OF THE SOCIETY':— at once this imposing body dwindles down to five Clergymen, three Masters of Arts, and four Bachelors of Arts, resident in the University of Cambridge Indeed, from an apologetic note at the close of the last number of the Ecclesiologist, it would appear that the responsibility of some of the numbers is confined even to a fraction of the Committee resident in the long vacation! Now without imputing any dishonourable motive it must be said that *a practical fraud* is thus committed on the public. The Ecclesiologist is NOT '*published by the Cambridge Camden Society*,'—"

Mr. Close appears half-ashamed of attacking so insignificant a body as the Committee of the Cambridge Camden Society. An archdeacon, a dean, the Christian advocate, the Norrisian professor, the librarian, four other priests, one deacon, one member of parliament, one fellow of the society of antiquaries, and four other laymen, all heaped together, hardly make windmill enough for him to tilt at.* Yet

* Was it honourably done to suppress the notification on "the fourth page of the Society's Report of 1844," That "the Vice-Presidents also are ex-officio members of the committee"?

really, if what he asserts be true, if the *Ecclesiologist* was NOT '*published by the Cambridge Camden Society*'; and if he has discovered, and paraded his discovery, that it was NOT so published; and if his proofs and illustrations of the society's popery are drawn exclusively from the eight numbers of this very work then last published;—and these suppositions are all supported by his own very credible testimony,—if these things be so, then is not Mr. Close's title a practical fraud upon the public, an example of very flagrant dishonesty? At all events here are two grievous charges contradictory one of the other. Was the *Ecclesiologist* published by the Cambridge Camden Society? or was it not? If it was, then Mr. Close's assertion that it was NOT so published (p. 13, l. 7), is a falsehood, and his charge of a practical fraud (p. 13, l. 6), an unfounded calumny. If it was not,—and Mr. Close says it was NOT,—then the whole sermon is a very gross libel upon the Camden Society.

We have not yet done with our last quotation from Mr. Close. His popery proofs are drawn entirely from the last eight numbers of the third volume of the *Ecclesiologist* (p. 12., l. 3,) which he alleges is NOT published by the society, but by the committee; he is aware that the responsibility of some of these numbers is confined to a fraction of the committee (p. 13, l. 3): and yet he does not hesitate to support his charge against the whole society by extracts taken chiefly from these very numbers (four out of the eight to which he confines himself); and of a passage in one of them he says expressly (p. 13, l. 15), "the committee write" so and so. Is this quite fair? For him to whom it seems so, what shall we wish? *Quid nisi medicum qui cerebro medeatur?*

We proceed to point out certain of Mr. Close's statements which are contrary to fact. They are ignorant and careless, we hope, rather than wilful mis-statements.

"—— how it" (the society's badge) "could be adopted by a body professedly Protestant is extraordinary?" p. 13, l. 19.

The seal of the Cambridge Camden Society we believe to be a pictorial exhibition of belief in the fundamental truth of the Incarnation.* It is therefore one of those points which we are restrained from discussing with Mr. Close. But we desire to be informed how the Cambridge Camden Society became "professedly Protestant"? When

* For some thoughtful remarks upon the seal of the society and the principles involved in its adoption, we refer our readers to a pamphlet entitled "Thoughts on the Dissolution of the Cambridge Camden Society, by a member of Committee." We may here also anticipatively notice some inaccuracies in Mr. Close's representation of the sigillum. Mr. Close may have seen perhaps the original, perhaps a copy of the magnificent picture of the Nativity called "Night," in which the artist has made a strong bright light to proceed from the Divine Infant, whilst all the objects around are shrowded in the obscurity of night. Now were any person to put forth a copy of this picture, the same in outline, but with the entire omission of the light issuing from the Son of Man, would he be considered to do justice to Correggio? We opine not. Yet this is precisely the manner in which Mr. Close has treated the Camden seal: he gives with his sermon a professed representation of the engraving, yet omits from the nimbus of our LORD the symbol of Divinity. A savage might not recognise the meaning of the light in the picture; and Mr. Close may be ignorant of the signification of the crossed glory in the woodcut: yet to those who understand them the light and the Cross testify the same truth, and, as doing this, are considered very material parts in each. Mr. Close has likewise omitted the reference, which reminds persons unacquainted with the Latin Bible, that *Quam dilecta* are the first words of the Psalm beginning *How amiable are Thy tabernacles, O* LORD *of Hosts.*

and where did it make profession of protestantism? We are tolerably well acquainted with the writings and the doings of the society, and we never met with any profession of this sort.

We will not be contented with asserting that the Cambridge Camden Society is not professedly protestant: we will declare what it professedly and actually is. It is an association of *bona fide* members of the Church, members of the Church in England if Englishmen, members of the Church in France if Frenchmen; and if any persons connected with the society cease to be such, they at the same time *ipso facto* relinquish their connexion with the society. We may also state that the society has before now declined the proffered support of a Roman Catholick English gentleman, although recommended for election by a bishop of the Established Church. Whether such exclusiveness be right or wrong, bigoted or charitable, it is not our business to consider; but a statement of the truth will be some guarantee to the public against false accusations of professed protestantism on the one hand, and disguised popery on the other. The Cambridge Camden Society is neither "professedly Protestant" (p. 13, l. 20), nor yet a "Popish Institute" (p. 54, l. 16). It is what the Church of England is, neither more nor less.

"But the most extraordinary exhibition of their inclination towards Rome and Romanists, has been displayed by the Camden Society in their election of M. le Comte de Montalembert, as an Honorary Member of that body. His name appears in their last report. This gentleman is distinguished in his native country for his unqualified devotion to the interests of the Church of Rome; indeed it would seem that this was one chief reason for their choice of him. It is said in their review of the life of M. Piel, that M. Montalembert, 'is one of those *ardent-minded men* who are *banded together* for the purpose of restoring CATHOLIC TRUTH and Christian Art in France!'"

"So recommended, the Cambridge Camden Society—or *the committee*, or *the residue of the committee*, or those on whom the right of choosing honorary members devolves, elected this Romanist: an act which must ultimately be considered as the act of the whole body!" * * * * * *

"The views of Comte de Montalembert relative to '*Catholic truth*,' appear to differ widely from those of the Society, who contrary to his inclination and principles, have chosen him a member: he has addressed a letter to the society, of which the following are extracts":—

* * * * * * * * * * *

"'They may indeed learn some wholesome truths from the lips of their new honorary member!'" pp. 22, 23, 24.

These passages are sadly inaccurate. The Count Montalembert was *not* chosen a member of the Cambridge Camden Society contrary to his inclination and principles; he has *not* addressed a letter to the society *of* which the following are extracts; he is *not* a new honorary member; his name while it certainly does appear in the last annual report, appears also in the several reports for 1843, 1842, 1841. The name of his grace, the Primate, appears in the last annual report, but this does not disprove the fact that the archbishop has been a patron of the society from its earliest infancy. Nor was the Count's devotion to the interests of the Church a chief reason for his election. Mr. Close has quoted (p. 47, l. 15), an address delivered to the society by the venerable the President upon Nov. 7, 1844. It is

probable therefore that he has read the following sentence in that address:—"Some of them might have fallen in with a letter from a distinguished foreigner (Count de Montalembert), of whom he should be sorry ever to speak but with respect, and who had been an honorary member of the society, *having been elected on account of the zeal he had manifested in rescuing and restoring the architectural monuments of his country*, at the same time and under the same impulses in which the society was similarly engaged in this.*

Mr. Close might likewise have spared some of his italics. He has procured a copy of the last annual report, and we presume he has read therein the laws of the society. He must have remarked in law IV. that honorary members when recommended by the committee, are elected in the same manner as ordinary members; and in law III., that candidates are proposed by an individual member, and elected by ballot at a general meeting of the whole society. The sneer therefore at *the committee*, or *the residue of the committee*, has no foundation in truth. And Mr. Close, if he knew the laws of the body he was attacking, knew that it had no foundation in truth.

But perhaps Mr. Close knows nothing of the laws of the Cambridge Camden Society. This would be quite in the spirit of modern controversy. Writers attack the continental Church who cannot construe her formal decrees. The same are likely enough to malign the Cambridge Camden Society without any knowledge of its rules.

"But is it really the intention of any to restore us to the condition of the middle ages, either as to our Ecclesiastical buildings, or our church Rituals? These objects are distinctly avowed by those whose writings I am now about to adduce." p. 10, l. 23.

We can meet this statement only by a direct contradiction. These objects have never been "distinctly avowed," or avowed at all, by the writers in the *Ecclesiologist*. We challenge Mr. Close to maintain his assertion by proofs. If he is unable to do so, what escape is there from the conclusion that he has distinctly stated what is absolutely unfounded in fact?

"This is one of the most curious, as it is certainly one of the most impious superstitions accredited by the Camdenians. The legend appears to be a Latin version of a part of a verse in the Prophet Isaiah.† 'I will sit also upon the mount of the congregation, in the sides of the North.' These words in the sacred text have no reference whatever to Satan—'the Prince of the powers of the air'—but are expressly applied to the King of Babylon. (v. 9). He is indeed termed '*Lucifer*'—or, as it is in the margin, '*day-star*'—but this term is no where applied in Scripture to Satan." p. 35, l. 22.

Does Mr. Close maintain "the right of private judgment" in the interpretation of the Sacred Writings, or does he not? If he does, will he confine this right to himself? or will he admit the members of the Cambridge Camden Society to a share of the privilege? If he alone possess the right to interpret the Bible, let him forthwith pub-

* *Ecclesiologist*. New Series, i, 25. The italics are our own. † "Isaiah xiv., 13."

lish a commentary, and in the mean while refrain from condemning others who are denied the advantages of his lights. But if the "right of private judgment" is the inheritance of every Englishman, as we are told, how presumptuous, how popish is it in Mr. Close to try to thrust his own English-version meaning upon the unwilling judgments of eight hundred other men. If every body may interpret the Bible for himself, that is, if the Bible has no fixed meaning, then a Cambridge Camdenian has as good a claim to his own sense as a Cheltenham sermonizer. It is not seemly in protestants to talk of "monstrous perversions." (p. 35, *ad fin.)*

But if Mr. Close does not maintain the "right," or if the "right" exists only in the imaginations of the misled, that is, if the Bible bears one definite meaning, then surely it has not been left for the nineteenth century, and for the perpetual curate of Cheltenham to discover that meaning. Surely some of the great doctors of the Church must have been beforehand with Mr. Close.

Now it appears that there is some difference of opinion amongst the Fathers in the interpretation of this text of Isaiah. It is a very slight difference, and they are all unanimously against Mr. Close. "Esaias ait," writes S. Austin, *de Civ. Dei* xi., 15, "sub figurata persona principis Babyloniæ diabolum notans; quomodo cecidit Lucifer qui mane oriebatur." He gives the same interpretation again, *de Doctr. Christ.* iii., 37; and with him agree S. Jerome, and many of the Fathers down to S. Thomas, 1. p. qu. 63, art. v. On the other hand, some eminent interpreters arguing from the strict sense of the prophet's words, deny that they have any reference at all to the king of Babylon: *e. g.*, Tertullian *cont. Marcion*, v., 17; Origen* περὶ ἀρχῶν iii., 2; Eusebius, *de demonst. Evang.* iv., 9; Leo de Castro; and Prosper. These maintain that the allusion is to Satan alone.†

Whether Satan be termed "Lucifer" and "day-star" in the passage in Isaiah, and, if so, whether this is the only passage in the Bible where he is so styled, can be decided only from an accurate examination of the original, and perhaps also from a corrected edition of the present very corrupt Hebrew text. (See Kennicot: The present printed Hebrew text considered, Oxf. 1759, Diss. 2). It would seem indeed that the angels (and Satan we know was a good angel, and is a bad angel), are called "day-stars" in a place in the book of Job, xxxviii., 6, 7. Quis demisit lapidem angularem ejus, Cum Me laudarent simul astra matutina, et jubilarent omnes filii DEI? If it be granted however that Satan is not elsewhere so called, what follows? Where else is Nabuchodonosor called so? Mr. Close argues in a singular way about the sense of a ἅπαξ λεγόμενον.

We are surprised Mr. C. did not refer the text to Antichrist, for which there is authority.

* We do not quote Origen as sound authority on any topic connected with angels, good or bad, but merely as a learned commentator.

† Perhaps Mr. Close will admit the authority of Milton (Par. Lost, v. 755—767), who however, as usual, degrades and spoils the idea. It is remarkable that the protestant commentators generally, from Calvin to Vitringa, treat this interpretation of the Fathers with great contempt, and would have nothing intended but the earthly ambition of the King of Babylon. The neologists, such as Michaelis and Rosenmuller, have gone back to the ancient idea so far as to say that the Titans' assault on the Pole of the heavens is here meant by the Prophet.

Before dismissing this question we would observe that our application of the text in Isaiah was derived from a very early and very holy Father of the Latin Church, namely, S. Cyprian, whose name will carry conviction to all who love the Church and honour her saints and martyrs.*

We reluctantly return to Mr. Close.

"But the different attitude which Popery has assumed in these last days, her determined hostility to Scriptural truth, and her mighty efforts in all lands, and especially in our own, to propagate her mischievous errors, have sufficiently proved the wisdom of our pious Reformers, who, by their appointed days and services, call upon their successors to the end of time to remember the true nature of Romanism, and to warn the people against it." p. 3, l. 7.

Here Mr. Close presumes upon the wisdom of his audience in a very unusual manner. He may possibly be unconscious of it, but he does presume amazingly. He tells them that particular days and services were appointed by our 'pious reformers,' who thereby call upon certain parties for ever to remember and preach against the nature of Romanism. Now which are the days and services appointed for this purpose by our pious reformers? Are they Sundays and Saints' days? No: these were retained, not appointed at the change, and the Prayer-book services for them warn the people always against malice and all uncharitableness, but never against the nature of Romanism. No: it is plain enough that Mr. Close, using a slight poetical licence, a mere pulpitic exaggeration, puts the plural for the singular, and by the days and services appointed by our pious reformers, means no more than the fifth of November office he had just been reciting. But were there none, even in a Cheltenham congregation, who would have been glad to learn how closely the pious times of the Reformation were followed by the gunpowder plot and the landing of the prince of Orange? We should ourselves like much to know whereabouts, with reference to the appointment of the fifth of November and its service by our pious reformers, this new chronology places the accession of Queen Mary, the treasonable opposition to her accession as well in the pulpit as in the field, and the executions consequent thereupon. We should desire to learn which they were of our pious reformers who outlived 1605 and 1688; which they were who composed the service; which who appointed the day? There is a prevalent notion abroad that the State had more to do with the matter than the Church; and Mr. Close's erudition might really help the day and the service, which do not rank very high just now in public estimation, if he would take occasion to prove them to be appointments of our pious

* With respect to the original question, in illustration of which this passage of Isaiah was quoted, we wish also to quote two places from the Sacred Writings which deserve the serious attention of all who have the care of cemeteries:—

"Et cum egressus esset ad terram, occurrit Illi vir quidam, qui habebat dæmonium jam temporibus multis, et vestimento non induebatur, neque in domo manebat, sed in monumentis.—*S. Luc.* viii. *Conf. S. Mar.* v., 2; *S. Mat.* viii., 28.

"Cum Michael Archangelus cum diabolo disputans altercaretur de Moysi corpore, non est ausus judicium inferre blasphemiæ: sed dixit: Imperet tibi DOMINUS."—*Epist. Catholic, S. Judæ*, 9, 10.

reformers. The task is as easy as those Mr. Close is used to. Cheltenham history may be original as Cheltenham theology.

But did Mr. Close ever teach the people, who appointed the services for the 30th of January, and the 29th of May, and what it is they warn us against? This, too, might have its use.

"There is"(in the church for which Mr. C. pleads) "no deep receding chancel---it stands not due east and west---&c.---but there IS 'a decent reading pue' according to the canon,"—p. 25, l. 26.

Here again, as it seems, Mr. Close commits himself to an erroneous statement. Is he able to refer to the canon which he pretends to quote? The canons of 1603 contain no mention of a "reading pue"; and they are the only canons in force with us. It is appointed in the 82nd canon "That a convenient seat be made for the minister to read service in": but whence did Mr. Close procure his "decent reading pue"?

"Our rubrics know nothing of---'*Epistlers* and *Gospellers*,—'these are all fond *Popish* inventions, which the *Cambridge Church Restorers* desire so fervently to force upon us." p. 29, l. 33.

If Mr. Close by "Epistlers and Gospellers" understands simply ordained persons set to read Epistles and Gospels, and if he extends the application of "popish" to the whole Christian Church between S. Peter* and Cranmer's first change, then it is indisputable that Epistlers and Gospellers, and Epistles and Gospels too, are "Popish inventions." But if his objection lie not against the reading of Epistles and Gospels, but against the appellations "Epistler and Gospeller," then a slight acquaintance with his subject would have taught him that those names are unknown to the continental Churches, that they are the reformed substitutes for "deacon and subdeacon," and that they are found in the "Articles for Doctrine and Preaching," put forth in the year 1564 with the sanction of our pious reformers, Matthew of Canterbury, Edmund of London, Richard of Ely, Edmund of Rochester, Commissioners in Causes Ecclesiastical; and also of Robert of Winchester, and Nicholas of Lincoln, with others.

We will not insult Mr. Close's intimate knowledge of our pious reformers by supplying the surnames of these prelates, but we beg him to bear in mind the reformed article we are alluding to: it runs as follows:—"Item. In the ministration of the Holy Communion in cathedral and collegiate churches, the principal minister shall wear a cope, with Gospeller and Epistoler agreeably, and at all other prayers to be said at that Communion-table, to use no copes but surplices."

Hence we learn that not only did our pious reformers talk of Gospellers and Epistlers, but also actually ordered them to wear copes, and besides contemplated more prayers than the Holy Communion being said at the altar.

* Mr. C. appears quite sure that Antichrist was come, and had a "seat" as early as A.D. 236. p. 52, l. 17.

"—— any one who *can read,* may satisfy himself that by the Rubric the *Collect, Epistle and Gospel, and Nicene Creed* are all ordered to be read by the priest '*standing as before;*' that is '*at the north side of the table*' and 'turning to the people.'" p. 29, l. 29.

This allegation is opposed to the fact, and forms perhaps one of the most glaring instances of disregard to truth occurring in the entire pamphlet. The Rubrick stands thus:—

Then shall be said the collect of the day. And immediately after the collect the priest shall read the Epistle, saying, &c. *Then shall he read the Gospel (the people all standing up), saying,* &c. *And the Gospel ended, shall be sung or said the Creed following, the people still standing, as before.*

Any one who can read may satisfy himself that by the Rubrick, the Collect, Epistle and Gospel, and Nicene Creed, are not all, or any of them, ordered to be read by the priest standing as before. Not a word is said about the position of the priest; and the Nicene Symbol is ordered to be said or sung, not read. It is the people who are directed *still* to *stand* at the creed, *as* they had *before* at the Gospel. Ignorance of the Church's simple laws in one who has voluntarily with solemn asseveration promised to obey them, must be considered as highly flagitious; but when to deficiency of knowledge is added what appears wilful perversion; when the perversion is printed again and again and industriously circulated; then it must be admitted that no literary exposure is sufficient punishment for such aggravated iniquity. Nevertheless, we are not advocates of persecution; we would impose no severer penalty upon Mr. Close than to pass a fifth of November in silence, or to translate a chapter of the Greek Testament.

The words "*the priest standing as before,*" do occur in a Rubrick in the Eucharistic Office, although not in that respecting the Collect, Epistle, Gospel, and Nicene Creed. They are found before the Collect for the Queen, which immediately follows the Ten Precepts of the Law, and doubtless mean that the priest in reciting that collect is to stand as he stood before reading the Precepts, *i. e., not* turning towards the people.

"So no epitaph is *Catholic* without it contains *a prayer for the dead!* Let us hope that if this legend be *Romish, Mediæval, Popish,* it is nevertheless not *quite* CATHOLIC; let us hope there are portions of Christendom who reject this antient corruption!" p. 21, l. 21.

Here Mr. Close intends to be pleasantly ironical. Let us suggest to him, in a like spirit, that the difference between *Romish* and *Popish* is so nice, that it requires to be brought out by a striking change of type; or rather, we would suggest, that "popish" wherever it occurs in Mr. C's writings, should be printed in red ink, which would both give emphasis to the word and involve a delicate allusion to certain well-known protestant interpretations of prophecy.

Let us assume then that Mr. C. intended here to declare his objection to the practice of praying for the dead by pronouncing it not *quite* CATHOLIC, and let us make a few observations upon a subject intimately connected, as we suppose, with a right belief in "the Com-

munion of Saints." Mr. Close has fairly quoted the array of Anglican authorities with which the recommendation of epitaphs containing such prayers is introduced in the *Ecclesiologist.* The list, with a few additions, and it might receive more, embraces the following names: Bishops Andrewes, Barrow, Bramhall, Buckeridge, Campbell, Cosin, Forbes, Laud, Overall, J. Taylor, Usher; Dean Field; Spinckes, Thorndike, Wheatley. Prayer for the dead was unequivocally contained in the first reformed Prayer-Book of Edward VI., pronounced by act of parliament to be "declared, set forth, &c., by the aid of the HOLY GHOST." The practice was expressly enjoined in "the form of bidding the Common Prayer," put forth by our pious reformers in the injunctions of Edward VI., 1547, and enforced "upon pain of deprivation, sequestration of fruits and benefices, suspension, excommunication, and such other coercion as —— shall be seen convenient," and required to be used by Cranmer's Articles of Visitation, 2 Edward VI. Prayer for the dead is distinctly made in the "Form of Common Prayer, to be used upon the thirtieth day of January, &c., published by his Majesty's direction, 1661," which carries at any rate as much authority as the fifth of November service. The practice was alleged by the puritans to be continued in the later revisions of the Prayer-Book, and allowed by Bishop Overall to be there. We are still invited to pray for the dead in the bidding prayer, in our commemorations of benefactors, in the graces after meat in our college halls, and a court of law has pronounced the practice consonant with the teaching of the present English Church.

But all that has been hitherto said goes only to show that the duty of praying for the dead is recognized by competent Anglican authority: as a proof of the Catholicity of the practice—that it is used everywhere, always, by all, and that there are no portions of Christendom *who* reject it,,—we will quote an eloquent passage from a living writer, whose learning and orthodoxy will be pledges at once of the correctness of his arguments, and of his ability to defend his position against antagonists as reputable as Mr. Close:

"In all the Liturgies reprinted in this volume will be found commemoration of and prayers for the dead. There is an uniform observance of the great principle, that we who are alive and the Dead Saints form but One Body, '*one family in heaven and earth*' (as it is written in the Ephesians), under One Head: and that the highest service which can be paid to their Blessed Lord by the living, ought to include also in its supplications those who have been already called to their eternal rest, the Dead in Christ.

"It has been a pious opinion of the Church, that the Holy Angels are especially present with us in the celebration of the Eucharist. * * * But the Angels are in the actual enjoyment of that unspeakable bliss which is not to be bestowed 'on man until after the great Judgment.' For them therefore the Church supplicates not any increase, or any hastening of anticipated joy; but for the Dead She does pray. At the solemn time when the Memorial has been offered to the Almighty of the Passion of the Beloved Son, She thinks not only, speaks not only of Her members who are militant here on earth, but remembers those who

are equally Her members still, though removed from the carnal sight: She acknowledges, by the mere remembrance, and by Her commemoration, that they are *living*, although *dead*; that they have hopes and expectations, and (if it be not presumptuous to say so), longing for the coming of Christ's kingdom, for the consummation of all things.

"Therefore with an undoubting and steady voice has the Church always, East and West, North and South, prayed for the Dead. At one time offering 'for all the Saints who have pleased God from the beginning of the world':* at another calling upon God to remember 'all the faithful, from just Abel unto this day, and that He would make them rest in Paradise, in the bosom of Abraham, and Isaac, and Jacob.'† At another, the diptychs of the dead having been read, entreating that God would 'give rest unto their souls, in the tabernacles of His Saints, that He would dispense unto them the good things which He had promised, and vouchsafe them the kingdom of heaven.'‡ At another, offering the reasonable worship for those 'who are departed in the faith, our forefathers, fathers, patriarchs, prophets, apostles, preachers, evangelists, martyrs, confessors, chaste persons, and every spirit perfected in the faith (especially the most holy, immaculate, blessed above all, most glorious Lady, the Mother of God, and ever Virgin Mary).'§ At another, calling upon God 'to remember His servants and handmaids, who are gone before with the Sign of faith, and sleep in the sleep of faith.'‖

"Nor is the present Liturgy of the Church of England wanting in this particular; in it we still include and pray for those who are gone before: we still beseech our Heavenly Father mercifully to accept our sacrifice, and to grant that 'we and all His whole Church may obtain *remission of our sins*, and *all other benefits* of His Passion.' How emphatical is the expression, 'ALL THE WHOLE CHURCH,' the Communion of the Saints.

"This prayer however is so far at the discretion of the officiating priest, that he may use one other** in its stead, in which the important duty of which I have been speaking, is not, it must be acknowledged, so forcibly recognized. It looks at first sight to the living actors, and has less in it of that forgetfulness of self, the *sole* object of prayer, which characterized the Church of old. And yet after all the Catholic truth is acknowledged in all its fullness: that the mystical Body of the Son, by a part of which, and for all of which, the sacrifice has been offered, 'is the blessed company of all faithful people.'

"And how great a mark of her still being a portion of Christ's Holy Catholic Church is this, that the Church of England has not, in her Eucharistic service, thrown off communion with the Invisible Church. No valid objection can be made to her Liturgy upon that pretence, and so also, whatever the individual fancies may be of any of her officiating priests, the great duty is equally fulfilled, and cannot be omitted."

Maskell's Preface to the Ancient Liturgy of the Church of England.—p. lxxii. *seq.* 1844.

* Liturgy of S. Clement. † Liturgy of Jerusalem. ‡ Liturgy of S. Mark.
§ Liturgy of S. John Chrysostom. [The clause within brackets has been inserted from a foot-note.—ED. ECCL.] ‖ Liturgies according to the use of Sarum, York, &c.

** [That other prayer is *the* proper one for this place, viz., the Post-Communion. The one which Mr. Maskell quotes was most wrongly transferred to this place by Bucer from the Oblation, to which it properly belongs.]

In a word, every divine, from S. Paul* downwards, every Liturgy of every branch of the Christian Church, has maintained and set forth the duty of praying for the dead. Without any scruple, therefore, do we join in Mr. Close's prayer,† "UPON THE SOULS OF ALL THE FAITHFUL DEAD MAY GOD HAVE MERCY!"—p. 22, *init.*

Here, for the present, we take leave of Mr. Close, reserving for another occasion our examination into the accuracy of his quotations. If we have proved that Mr. Close himself entertains no definite apprehension of the meaning of his charge against the Cambridge Camden Society; if we have shewn that whatever his accusation mean, he, by his own confession, has not attempted to prove it from the true writings of the Cambridge Camden Society; if we have exposed his want of acquaintance with the character, constitution, objects, and laws of the Cambridge Camden Society,—to say nothing of the other points we have commented upon,—then it must follow, whether his extracts be fair or not, that his pamphlet is rather silly than wise, rather slanderous than true. The Cambridge Camden Society need not dread such attacks. When thus vilified, the Society will with the greater fervency adopt a prayer of the ancient church-restorer: *Memento mei* DEUS *meus pro hoc, et ne deleas miserationes meas, quas feci in domo* DEI *mei, et in ceremoniis ejus.*

* Ep. ad. 2 S. Tim., i. 18. † The words are not from the *Ecclesiologist*, though marked as a quotation.

REPORT OF THE FORTY-SECOND MEETING OF THE CAMBRIDGE CAMDEN SOCIETY.

ON THURSDAY, MARCH 6, 1845.

The President took the chair at half-past seven o'clock. The following gentlemen were balloted for and elected.

Arundell, the Hon. A. Burley, near Oakham.
Du Boulay, Rev. F., Luwhitton Rectory, Launceston.
Niblett, Francis, Esq., Haresfield Court, Gloucestershire.
Penton, J. Esq., Architect, Oswestry, Salop.
Williams, Rev. R. H. S. Asaph.

The following report was then read by the Senior Secretary.

"The Committee have to announce the publication of the Sixth Part of the *Instrumenta Ecclesiastica*, which contains working drawings of a parclose, a bier, coffin-lids, a lich-gate, and a font-cover.

"They have also put in hand the Sixth Number of the Illustrations of Monumental Brasses, which will complete that series in a single volume. The subjects chosen for illustration are a Priest from S. Margaret's, Horsmonden, Kent; a Judge, from S. Peter's, Gunby, Lincolnshire; a Knight; and a Priest, from S. Mary's, Broadwater, Sussex.

"Grants of money have been made towards the restoration of S. Mary's, Stogumber, Somersetshire; S. Mary's, Rampisham, Dorsetshire; Holy Trinity, Rudgwick, Sussex; S. Peter's, Frome, Somersetshire; and a small grant has been given in token of approbation of the design for a new church at Chapeltown, in the parish of S. John, Ecclesfield, Yorkshire.

"A Third Part of the Transactions is in progress.

"They would take this opportunity of making known that the Messrs. Powell, of the Whitefriars' Glass-works, London, have applied themselves to the manufacture of flowered-quarries, from the designs put forth in the *Ecclesiologist*, Nos. XXV. XXVI., and the *Instrumenta Ecclesiastica*, Part III. The manufacturers have secured a patent for their process. The removal of the tax upon glass will now enable church builders and restorers to bring flowered-quarries into general use.

"The Committee give notice, in pursuance of Law XVI., that at the next meeting, on April 24, they will propose that the XVIth Law of the Society be suspended on the anniversary meeting of May 8th, in order to facilitate the general discussion of the recommendation from the Committee which will then be submitted to the members.

"They have further determined that non-resident members shall be allowed to vote on that occasion by proxy. Forms of proxy will be furnished to each member at an early opportunity."

The meeting was then adjourned, after a few remarks from the president, till April 24.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING was held February 26th, 1845: the Rev. the President in the chair. The following new members were admitted:

T. F. Cundy, Esq., architect, 13, Chester-square, London.
E. Miller, Esq., New College.
Hon. G. F. Boyle, Christ church.

Mr. Parkins, Hon. Secretary, read an extract out of a letter from Mr. Freeman, who was absent in the country, accompanying a sheet of drawings presented by him.

The Master of University said he wished to bring a subject of practical importance under the Society's notice. Many churches recently covered with slates, or leaded, were found to be damp and cold. He held in his hand two specimens of felt prepared with Asphalte, and intended to be laid on the boards of the roof to obviate the evils complained of. Some lining appeared to him to have been used formerly with the same view as that he recommended. On taking off the slates of S. Peter's something in a decayed state was found between them and the boarding; and on reference being made to the parish books, it appeared that in the 15th century straw and hay to be laid under the slating formed an item of expense. At S. Mary's, too, the same use of a lining under the slates had been discovered in Adam de Brome's Chapel. The advantages of the present substance were, 1, its cheapness, viz. a penny per square foot: 2, its probable duration, as the asphalte may be expected to preserve the felt for many years. It may be used where lead or slates are the covering of the roof, but of course it is not applicable where stones or tiling are employed without boarding.

A paper was next read by Mr. Jones of Trinity College, "On Uniformity considered as a principle in Gothic Architecture." The object of the paper was to contribute towards a solution of the question, "What measure of uniformity is essential to Gothic beauty?" The writer enumerated four methods of treating the whole subject of ecclesiastical architecture: the Archæological, the Utilitarian, the Æsthetical, and the Symbolical. Of the Utilitarian system he considered Mr. Pugin the representative; of the Æsthetical, Mr. Petit; and of the Symbolical, the Cambridge editors of "Durandus." He pointed out difficulties and deficiencies in all the theories, and apologized for not being prepared with a more true and comprehensive one of his own.

Some discussion ensued on this paper, the President pronouncing against over irregularity in modern church-building; the Rev. S. H. Cooke defending archæology as a guide to truth, and Messrs. Parkinson and Patterson defending Mr. Pugin.

The President announced that the Committee had determined to keep the Library in the room with the rest of the Society's property.

Mr. Parkins moved a vote of thanks to Mr. Parker for his kindness in having so long kept the Society's Library.

After a high compliment from the President, the vote of thanks was unanimously carried, and the meeting adjourned shortly after half-past nine o'clock.

REPORT OF THE ANNUAL MEETING OF THE EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE annual meeting of this Society was held in the College Hall, Exeter, on the 13th of March, the Right Rev. Bishop Coleridge in the chair.

Several rubbings of brasses were presented by Mr. K. Kingdon: a lithograph, quarter size, of a Bishop from Hereford Cathedral, by Mr. De la Garde, from Mr. Milward.

The following members were proposed and elected:

The Marquis of Northampton.
The Rev. W. H. Kerslake.
T. Matthews, Esq.
J. Hewett, Esq.
The Rev. A. W. Atherley, Heavitree.

The officers and committee for the ensuing year were next elected.

Patron.
The Lord Bishop of the Diocese:

proposed by the Rev. Dr. Bull, seconded by F. Coleridge, Esq.

President.
The Earl of Egremont.

Vice-Presidents.
The Bishop-Elect of New Brunswick. | H. Champernowne, Esq.
L. W. Buck, Esq. M.P. | J. Buller, Esq.

Secretaries.
Rev. N. F. Lightfoot. | Rev. P. Carlyon.

Treasurer, J. Miles, Esq.

Architect, J. Hayward, Esq.

Committee
The Archdeacons and Members of the Chapter (being also Members of the Society); the Secretary of the Church-Building Society; and the following gentlemen:—Rev. H. Howell, Rev. P. Carlyon, Rev. N. F. Lightfoot, Rev. J. L. Fulford, Rev. J. Rashdal, P. C. De la Garde, Esq., T. G. Norris, Esq., J. Gidley, Esq., Pitman Jones, Esq., Captain Locke Lewes, R.E., Dr. Shapter, M.D.

The Treasurer's report was read, showing a considerable balance in favour of the Society.

A grant of £20 was made from the funds of the Society towards the fund for the erection of the cathedral church of the diocese of New Brunswick, on the motion of the Very Rev. the Dean, seconded by the Rev. Lord Henry Kerr.

The Bishop-elect of New Brunswick, late secretary of the Society, was elected an honorary member of the Society. He concluded the business of the meeting by reading the report of the committee for the past year.

Vol. II., part I. of the Society's Transactions, together with the title-page and contents of vol. I., were placed on the table. The new part contains the papers read at the quarterly meetings of 1844, and is illustrated by nine plates.

REVIEWS.

ENTWÜRFE zu Kirchen, Pfarr-und Schul-Häusern. Zum Amtlichen Gebrauche bearbeitet und heraus-gegeben Von des Königlich Preussischen Ober-Bau-Deputation. Potsdam. 1844. RIEGEL.

IT is a proof of considerable wisdom in our Incorporated Church Building Society that it has never put forth authoritatively model designs of churches, and the more so because, unless we are deceived, this unfortunate step was at one time all but taken. We will say why we consider a series of model designs would be a real injury to the best interests of Art. It seems to us that every really good work of art must be unique. The mind of different artists cannot be identical, nor can even the same mind be always in one state, or wrought up to one pitch; nor can the circumstances and conditions accidental to any two required efforts of art be exactly alike and equal: consequently real art must have some licence to work with; it

disdains mere formulae. Not but that it is governed by many fixed and rigid laws: the problem is to move freely and originally within given limits. Thus in musick, for example, there are many rules of intervals, and progressions, and concords, which would seem to the uninitiated enough to cripple and fetter the most daring genius. So in architecture, we have been accused by some writers of laying down canons which, would destroy all originality; whereas it is clear that these rules, which, being formed by induction from very extended observation of old examples, may be considered as original rules, did not cramp ancient art; and experience has also shown that many most creditable original designs may be produced at this day by artists who are not too conceited to avail themselves of laws discovered even by unprofessional persons. We must confess that we regard with great suspicion any schemes for furnishing model-plans of churches, such *e. g.* as Mr. Lewin's proposed series. We might as well have model pictures. It is another thing when we avowedly copy an ancient building, either as architects, because we feel that we could not rival it, or as church-founders, because we distrust the ability of modern art to produce anything so satisfactory to our own wishes as the proposed model. But further than this we cannot go. What we want is principles. These being given, a good artist will, under their influence, produce truthful and original works to suit every condition. We do not think the *Instrumenta Ecclesiastica* of the Cambridge Camden Society is open to the objection which we have stated; because it concerns itself only with details, and is intended for use in the colonies, and places where original skill cannot be procured.

We have been led into these reflections by the work the title of which stands at the head of this article. This is the first part of a series of model designs for churches, parsonages, and schools, put forth by the Prussian government. Our own ecclesiastical commissioners have put forth a design for *a* model-parsonage, with two exteriors, the one a pseudo-Pointed, the other a pseudo-Italian. This we conceive to be the very bathos of sentiment and design. The Prussian commission are not quite so bad. They have given not one church with two faces; but *five* churches in this first part. They can conceive of a variety of tastes and exigencies, and seem to shrink from enforcing vapid repetition of a single mean idea.

No. I. is a Protestant church of 200 sittings. This is a miserable design: a broad oblong with trigonal apse, with sides and back of a most conventicle-like plainness, but pretending west front, which towers up, regardlessly of the roof behind, into a sham gable, which diminishes by three broad steps into a bell-cote surmounted by a cross. In the apse is the table, with a *Kanzel*, projecting from the platform like an ambo, on the north, and a *Predigt-stuhl* projecting in like manner on the south. In the middle, between these projecting ambones, stands the font; seats on each side of the nave hold the people, a space for children being marked at the head of each division. The churchwardens have a place of dignity at the west end under a gallery.

No. II. is a poor pseudo-Lombardick design, to hold 1272; also Protestant. It is oblong, with an apse. The accommodation is gained

by a gallery on three sides. At the south-eastern corner is a tall tower, the lowest part of which forms a vestry.

No III. is a village church for 270 persons. This is a very conventicle; an almost square building, with semicircular apse, and a low roof with wide haunches. At the east end is a cross, at the west gable a bell. The side elevations have three round-headed windows; the west front a large window of like shape between two smaller lights, above a kind of open vestibule with three low arches, which "lobby" leads to the church as you enter it, and has gallery stairs to the right and left. The interior arrangement seems to resemble No. I.

No. IV. is a Catholick church, in the Italian style, to hold from 750 to 800 persons. This shows a nave and aisles (but under one roof), with altars at the east ends of the aisles, and a chancel of considerable length, with a round-ended apse, and detached altar, and a sacristy on each side of the chancel. The pulpit stands against the easternmost pier on the north side; the font at the south-west angle of the church. A row of open seats occupies each side of the nave, the aisles being left free. The confessionals are at the west end: the south door almost in the middle. On the outside of the west end is a kind of *loggia*, connecting the tower, which stands detached towards the south-west, with the church. There is a small west gallery. It is pleasing to see that the Catholick church presents so many features of correct arrangement.

No. V. is a very large church, to hold 1500 persons. It is a large oblong, with a semicircular apse, and galleries on three sides. The sides present five compartments, or bays, with a triplet in each to light the galleries, and a couplet below. The west front shows three low-gabled roofs. There is a tall square western tower, with angular pinnacles, and a poor small spire, a door, a clock-face, and two small lights. The western ends of the aisles shew doors below unequal triplets, and a round gable light.

Not one of these designs is satisfactory. They display great want of skill and architectural knowledge. We think we have every reason to congratulate ourselves on a higher tone amongst our own church-builders and architects, and a better appreciation generally of the beauty and meaning of art.

Les Stalles de la Cathédrale d'Amiens, par MM. Jourdain et Duval, Chanoines honoraires et Vicaires de la Cathédrale, Membres de la Société des Antiquaires de Picardie. Amiens. 1843.

It is a very delightful, and not a little curious sign, that ecclesiology and the study of Christian art in general, which was perhaps more entirely obliterated in France than in any other country in the world, should within the last very few years have been revived in that land, as in ours, with a spirit, an instinct, and a truthfulness, which promise that it may be more than a transient fashion, and hold out bright hopes for the future. The magnificent work on the windows of Bourges, and the eloquent writings of Montalembert and Rio are proofs of this; while the

work which we have named at the head of our article affords additional evidence. Not so sumptuous as the one, nor so fluent as the other, it is valuable for the research bestowed in it upon an interesting branch of ecclesiology; while by the liveliness of its style it relieves the usual dryness of such minute archæological research.

In proof of the spirit in which our authors have undertaken their task, we give the following passage from the preface:—"In taking the woodwork of the choir rather than any other part of the edifice as the subject of their labours, they do but wish to testify their timidity and their reluctance in grappling with the science of the middle ages, so vast, and still so mysterious. The stalls of Amiens, from the epoch of their construction, and the style of ornament which characterizes them, seemed likely to prove a happy entrance into those grave and interesting studies. They thought that before pretending to penetrate and to explain partially the severe mysticism and the profound theology which fill with shade and majesty our portals of the 13th century, it was prudent and wise to learn their lessons in books less abstruse, and of a style more nearly approaching our own. To ask of the 16th century to introduce us to the 15th, and by that to reach the 14th and the 13th,—this is the course which we design adopting and following." From this it will be perceived that the work before us is not confined to the subject mentioned in its title, varied as it will be found to be, but wanders into the vast and beauteous regions of Christian art, and that it is, we trust, but the prelude of other interesting productions of the same able pens.

Part I. section 1, is a general history of stalls. They lay down that while from the earliest times the Sacrarium had seats for the clergy (the germ of our sedilia), the *Chorus* or *Schola Cantorum* was devoid of them,—the severity of ancient discipline requiring the Divine office to be sung standing. In time, first the infirm, and then all the choir, allowed themselves the indulgence of a kind of crutch, *baculum supernè rostratum*. About the 9th century, benches were introduced by more luxurious canons, and for some time there was much disputing between the more strict and the laxer ecclesiastics. At last, about the 12th century, the matter was brought to a sort of compromise by the invention of stalls, with their misereres, *Gallicè*, misericordes (a name indicative of their origin), on which the clergy might rest, without at the same time deviating totally from a standing position.

The second section introduces us more immediately to the sumptuous stalls of S. Mary's Cathedral church at Amiens, finished in 1288, the golden age in France of Middle Pointed. Centuries however rolled away before this noble church received this, its last *embellishment*. Adrian of Henencourt, Dean of Amiens, has the merit of patronising this noble undertaking, which commenced in 1508, by Arnold Boulin, and continued by him and Alexander Huet, was not, as it appears, finally completed till 1522. The stalls were once 120 in number, as suited a church whose corporation consisted, besides high dignitaries, of forty-three canons and seventy-two chaplains. Accidents and wilful mutilations, detailed in the next section, have reduced the number to 110, and yet these still include 400 groups and single figures, including

altogether 3650 figures. From this it will be perceived that the stalls of the most sumptuous days of Third Pointed are of a richness unprecedented in England. Backs, misereres, arms, pendants,—all are alive with imagery, some mystical, some simply narrating sacred history, some degenerating into representations of common daily life.

This leads us to the second part, which comprises in six sections a most minute description of this vast and varied gallery of sculpture, in which the sacred subjects are treated with a gravity and an abundance of patristic learning, which makes the description very instructive, while the secular groups and figures are catalogued with a playful, yet not unbecoming humour. The recurrence of the same subjects, either in the magnificent portals or the painted windows of Amiens, not unfrequently affords our authors opportunities of comparing the arts of the 13th and the 16th centuries, which they invariably do with a just appreciation of the rich and mystic beauty of the earlier representations. In their own words, "We are convinced, for our part, and we like to repeat it, that a vast biblical, theological, and hagiographical science presided over all the great works of the 13th century, and if we should have some day the desire of publishing the result of the researches we are making in our magnificent portal of Amiens, as yet so imperfectly understood, we shall be ready to furnish the most convincing and the most curious proofs of it." We trust we may see the realization of the hopes here given.

In the conclusion our authors enter more generally into the question of the respective merits of Christian and revived pagan art, and we shall extract somewhat copiously from this part of the work, as well for the intrinsic truth and beauty of the passages, as in order to show the rising feeling in France for a better school of art than that country has beheld for many an age.

"The struggle between the mystic and the naturalistic parties in art was beginning to end. The renaissance triumphed in Italy, under the reign of Leo X.; the patronage which Francis I. bestowed upon the arts opened it the way into France. Without deciding whether the partizans of beauty, purely spiritual and ideal, had or had not merited the reproaches which they then drew down upon themselves, and still at the present day incur from their more or less voluntary forgetfulness of the rules of anatomy and of physical beauty, let us only remark that at the epoch of our stalls the victory was soon about to become no longer glorious to the classical school by the excesses into which the statuary of the 16th century already began to fall, from the ignorance of any other sort of beauty than that of forms, and the appearing to forget that the breath of GOD in the body of the first man had been the breath of moral and religious life, at the same time that it was the breath of purely natural and sensuous life. Between the exclusive spiritualism of the middle ages, and the disorders of sensualism, which so soon dishonoured the artistic reform, there was a mean, a happy accommodation. Some have insisted that such has existed perforce some time or other in every branch of the arts depending on design, though doubtless at different epochs for each of them, and for each country. Glory to the monuments, fruits of this too short alliance. Admirers cannot fail them,

because they cannot fail to please the soul and the heart at the same time that they do the eye and the imagination. Let us see if our woodwork of 1508 can still be ranged in this number? We think so in many respects."

We must we confess pause before we can admit this particular conclusion, gorgeous, and grand, and elaborate as the stalls of Amiens are. This summing is more favourable than from the tenour of the preceding sections we had expected it to have been.

A little further on, talking of the works of the revived pagan school, they say,—"Regard them, and say if you feel any other emotion but that of sense? Your eye is satisfied by the beauty of all the proportions, by the naturalness of the position, by the movement and the life which reign in all those limbs. You admire, but do you meditate? Does your Christian soul find anything it can call its own in the contemplation of all those marbles, become so luscious-full (*moelleux*), so living, if you choose? No; because you discover nothing more than physical life, and nothing of the spiritual and holy life, in all those *ex voto's* consecrated to the Virgin, holy, gentle, benign, heavenly, and where they have sculptured nothing more than handsome women, bearing in their arms, in place of the Divine Child, a nice little infant, very human, very terrestrial. At the portal nothing carnal distracts your mind from its sweet elevation towards GOD and the Saints; long robes veil every limb; not a hint even was given of anything beneath; you knew not whether there were bodies under those chaste tunics: here the chisel seems to have studied to draw aside the veils, and to display the *humanity* of all these personages; and above all, strange perversion, of the most celestial, the most holy, the most incorporeal of all, of GOD."

Their summing up of the statuary of the stalls is that there may be found there "a very lively and very practical reminiscence of the mystical art of the ages of faith in the principal portions; the influence, still timid and measured, of the renaissance in the ornaments and the subjects of the second class; a touch sufficiently easy to be recognized of the Flemish school" (as from the position of Amiens might have been expected) "cast over the *ensemble* of the work, in such sort that we may be permitted to style it a happy attempt at accommodation between two exclusive styles."

Note A, at the end of the volume, contains interesting notices of several of the finest sets of stalls still existing in France.

This is on the whole, we repeat, a very interesting volume, and the perusal of it must fill all with notions of the stupendous, yet elaborate grandeur of mediæval Christian art, when one small portion of one cathedral can be so copious a theme.

We see advertised on the wrapper a work by the same authors, descriptive of the portal of S. Honoré, at Amiens, which, we doubt not, is likewise a very interesting work.

History of S. Andrew's,—Episcopal, Monastic, Academic, and Civil. By the Rev. C. J. Lyon, M.A., formerly of Trinity College, Cambridge, and now Presbyter of the Episcopal Church, S. Andrew's; in two volumes. Tait, Edinburgh. 1843.

Contributions to ecclesiastical history and antiquities, written in a good spirit, are in these times most valuable. And none more so than those which, as in the volume before us, relate to the northern portion of our island, whether to its ancient Church, now extinct, or to that second Church, which it owes to us—a Church which, of late so suffering, is now in the sight of all men recovering strength and life, as well in its inward spiritual condition, as in that more external development, of which Trinity College, Perth, and S. John's, Jedburgh, are noble proofs.

The contents of Mr. Lyon's work are as miscellaneous as its title indicates. We are however only concerned with the ecclesiological portion (too small we think a part of the book, considering the interest attached to the metropolitical church of Scotland) comprised chiefly in two chapters, the 7th and the 8th.

The former, headed the Cathedral, is illustrated by a plan of that once-noble church, pointing out what still remains, and supplying the restoration of the rest. The cathedral, which was cruciform, with a central tower, was partly Norman, partly First Pointed; and of the simplest type of the *perfect* cathedral with central tower, and south cloister, measuring in extreme internal length three hundred and fifty-eight feet. The east end was flat. The floor of the cathedral was cleaned out in 1826, and several tombs discovered. We cannot resist the pleasure of quoting an eloquent passage from this chapter, premising that one of the objects of Mr. Lyon's book is to trace the avenging curse on sacrilege. "What do we now see on the hallowed spot where they offered up their daily prayers and praises? A roofless church, broken pillars, mutilated monuments, fragments of stone coffins; and rank grass and noxious weeds shooting up their blades through the shattered tesselated pavement; in a word 'the abomination of desolation standing where it ought not.' It is the vulgar fashion of the present day to abuse the unfortunate monks, and to charge their memory with every species of calumny. But let us remember that such charges arise, in the first instance, from those who benefitted by their spoils, and who had therefore a positive interest in disparaging them,—from men whose sins were of a seven-fold deeper die than were the sins of those whom they first reviled, and then plundered..... When we calmly reflect on the unfeigned piety of the great majority of those men, 'who departed not from the Temple, but served God with fastings and prayers night and day,'—their assiduous cultivation of learning, their diligence in keeping their registries and chronicles, and transcribing their manuscripts, a great part of which we have wantonly destroyed; their charity to the poor; their disinterested hospitality to strangers; their liberal encouragement of education, architecture, and horticulture; their transmission to us of our Bible uncorrupted; and

finally when we contrast with all this the profane use that has since been made of the funds solemnly bequeathed for the most holy purposes; we shall be forced to admit that the sin of sacrilege has entered our vitals; and that if a reformation were necessary in the sixteenth century, a more searching one is required for the nineteenth."

Chapter IX. is entitled "S. Regulus Church and Tower," and describes what Mr. Lyon says "is supposed to be the most ancient edifice" (he must of course mean ecclesiastical edifice) "in Scotland, perhaps in Great Britain." The church is conjectured to be of the seventh or eighth century. It was originally apsidal, and without aisles, and had its tower situated centrically. The arches of the tower were of the horse-shoe shape. This church formed the original cathedral of S. Andrew's. A curious sculptured stone coffin was lately discovered near the tower.

The 11th chapter contains a melancholy description of the present condition of the College chapel of S. Andrew's.

We here take leave of Mr. Lyon, expressing our thankfulness to him for his enterprise in opening the unexplored ways of Scottish Ecclesiastical Antiquities; an appropriate task for a Scottish priest, and one the more incumbent on the present Churchmen of that land, as they have to strive against the imputation of exoticism.

We are convinced that the ecclesiology of Scotland is a field which would repay its cultivators. And why of Scotland only? Ireland has cathedrals and churches which ought to be better studied than they have hitherto been. We trust more may soon be done in both these quarters.

Fresques du Couvent de S. Marc à Florence. Livraison I.

Paris: L. CURMER.

THIS is the first number of a series, which will contain chromolithographed copies of the exquisite frescoes remaining in the Dominican convent of San Marco, Florence, by the illustrious brother of that house, the chief of Christian painters,—the Beato Angelico da Fiesole. The drawings are made by M. Henri de Laborde, and are copied on stone by MM. Colette and Moulin.

We hail with the greatest joy the appearance of this work, both because its need was very great in the present revival of Christian art, and because it is gratifying to see that France is imitating Germany in appreciating that holy school of painting in which the Blessed Angelico is the acknowledged master. Our own country is very far behind; but it must be allowed in justice that no specimen of this painter is accessible in England, even if there be one in the country; while the Louvre possesses a most choice example of his favourite subject, the Coronation of the Blessed Virgin. We have heard, however, that it is intended before long to purchase an Angelico for England.

The parts of this series (which will be completed in twenty numbers) are sold at two prices—ten and five francs. We may here remark that Messrs. Hering and Remington have asked seven shillings and sixpence for the lowest price; while the proper sum in England

ought to be five shillings, at the ordinary proportion of a shilling for a franc; for which sum the number now before us was actually purchased at another shop in London. It is much to be lamented that foreign works of art cannot be obtained generally at a more fair and reasonable price in this country.

The subjects of the two plates given in the first *livraison* are the Transfiguration of our LORD, and the Coronation of the Blessed Virgin.

In the first, our LORD is represented in an aureole of pale light, contrasted with a golden ground. His attitude is symbolical: His sacred Arms being extended—as upon the Cross—embracing the whole world. His vestment, most majestically draped, is, as is usual with the Blessed Angelico, at least when representing our LORD as glorified, pure white. The nimbus is cruciform. The heads of Moses and Elias are alone seen. The three Apostles are in attitudes of awe and veneration. At the side are mystically introduced the Blessed Virgin and S. Dominick (the founder of the painter's order), in adoration. The letterpress given in the work, of which we cannot speak very highly, points out some particulars in which Raffaelle may be supposed to have imitated this painting in his own Transfiguration.

In the second plate, our LORD, vested in white, with cruciform nimbus, and seated on clouds, is represented as placing a crown on His Blessed Mother, who vested also in white, with plain nimbus, and hands crossed on her breast, most meekly inclines towards him to receive it.

Below in adoration are seen S. Dominick, and S. Francis of Assisium, and S. Benedict; S. Thomas Aquinas and S. Peter Martyr, both Dominicans; and one other saint, whom the letterpress, without giving authority, describes as S. Jerome, although he is not vested as is usual with that Doctor of the Church.

We are not prepared to give very high praise to the chromolithographs, although these seem to be unusually well struck off. There is however a haziness about the plates which most successfully recalls to our mind the peculiar effect of the priceless original frescoes on the walls of the humble cells of the convent.

Fra Giovanni da Fiesole L'Angelico. Debost et Des Mottes. Rue de Vaugirard, 55, à Paris.

UNDER this title there has just appeared in very beautiful lithography a collection of six half-figures from the famous picture by the Blessed Angelico of the coronation of the Blessed Virgin in the Louvre. The first plate is an angel with a rebeck: the next an angel with a mandoline: the third an angel with a viol: the fourth S. Agnes: the fifth S. Augustine: the sixth S. Lawrence: the next the Blessed Virgin Mary: and the last our LORD. They are all extremely beautiful. A sheet of letter-press comprises an abbreviated life of the painter from Vasari, with additions from Bottari, and an extract from Lanzi; and also a very interesting abridgement of William Schlegel's description of the celebrated picture from which these subjects are taken.

Albert Dürer's Passion of our Lord JESUS CHRIST. Edited by HENRY COLE. London: JOSEPH CUNDALL. 1844.

IT will not be deemed foreign to the subject of our magazine to notice a work bearing so directly upon ecclesiastical art as the republication of Albert Dürer's wood-cut "Small Passion," engraved by himself, and now struck off from the original blocks, which have lately been deposited in the British Museum. They are rude enough, but very vigorous and stern: and so make a good counterpoise to Rubens-like Scriptural pieces, and Annualesque engravings. It seems to us also that they may be serviceable as studies of grouping to future Christian painters; the attitudes being universally superior to the expression, which is always coarse, often grotesque. As an antiquarian work it is very interesting; and we are glad to see Mr. Cole coming forward without his jocose alias.

Designs for Churches and Chapels in the Norman and Gothic styles. By various Architects. Part I. Oxford: J. H. Parker.

Part I. contains a "Design for a small church in the Decorated Gothic style, by Stephen Lewin, architect, member of the Yorkshire Architectural Society," &c. &c.

We are compelled in justice to condemn this publication. The plan of the proposed series, as we have said elsewhere, is highly suspicious and unsatisfactory: and the working out of it in this number realizes all our fears. We hope the Oxford Architectural Society will take care that the future parts of this work shall not be put forth in the same colour, size, and general appearance as their own publications. We think they have great reason to find fault with the publisher for making this book look uniform with their accredited works: we are not surprised that many have blamed that society unjustly for a work which has assumed their colours. It appears to be the resource of architects now, if they cannot build churches, to publish "fancy" designs: with the hope, we suppose, of thus advertising their capabilities. Happily the present "small" church is to cost £9,000: so that we may indulge in a reasonable hope that it will never be built. We profess ourselves unable to discover any merit in this design. It is a very ambitious attempt at an original half-foreign *striking* church. The plan is bad, with an inadequate chancel, and that improperly arranged; with a wrongly placed vestry; with an unsatisfactory tower; and a western projection for "singers" "lobby" and "organ" utterly without precedent; *without* a porch, and with a perfectly original position for a second set of "singers" at the east end of the south aisle. The west elevation seems to us to display a most injudicious disposition of ornament: some parts are mean, others elaborately decorated: the whole is neither rich, nor on the other hand severely simple. We might point out many faults in detail. The south elevation exhibits the mean size of the tower and spire very

strikingly. In bulk and outline it bears no proportion to the rest of the church. What particular part can the huge four-light window on the south face of the tower be intended to light? And there are large windows to the same on the east and west. Above the southern door of the tower is a stone scroll, such as is found below coats of arms in book-plates. This on a "Decorated" church! The tower stands at the west end of the south aisle, but the "lobby, &c." of the nave project considerably beyond the west end of the tower. The south side of the "lobby, &c." projection is very badly treated. There is a tall window (which must light part lobby and part gallery) contrasting very unsatisfactorily in elevation with the clerestory, aisle-roof, and side walls, which, on the eastern side of the tower, occupy the same height, namely the height from the ground to the spring of the nave roof. The ambitious pierced parapet also which figures in the west front, is continued on the south side till it meets the tower: the eastern part of the nave and the chancel have plain parapets.

Nothing can be more without authority than the transverse section looking west. Here is a pinnacled screen, masking the "lobby, &c" and supporting a gallery. Is not this too bad in a *model* church? The chancel screen (which we are glad to see is not omitted) is a very poor design: not in the least like any old roodscreen in existence; and infinitely more likely to provoke opposition than a more proper one. Open niches, with statues of S. Peter and S. Paul, are the last things we should desire to see. And as for the angels who stand in every available part of the church outside and inside, holding up before their faces great plain crosses,—they are as ungraceful as they without precedent. We cannot characterize this design in any other than the strongest terms of disapprobation. And the same may be said of the arcaded reredos, the decalogue niches, and the solid altar-rails—(although there is a roodscreen)—in plate 9. We shall not say much about the details. The pulpit and font we think greatly deficient in respect of chaste and simple grandeur. They are frittered away with ornament, and their outline is not pleasing. The font cannot be called correct "Decorated": the western doorway is unlike any thing we have seen in this kingdom. The mouldings throughout of the jambs, caps, and bases seem to be the architect's own inventions. Some of these seem to us to be not correct; at any rate they are quite exceptions to the ordinary forms, from which we can see no excuse for wanton departure.

Elevations, Sections, and Details of S. John Baptist Church, Shottesbrooke.

Elevations, Sections, and Details of the Chapel of S. Bartholomew, near Oxford.

Elevations, Sections, and Details of S. Peter's, Wilcot.

Oxford: J. H. Parker.

These are the principal publications of the Oxford Society for the year 1844. The form and plan is the same as that already adopted in the

similar illustrations of S. Mary's Littlemore, and S. Giles', Oxford. The first is elaborately drawn by Mr. Butterfield, and is a valuable and interesting example for study, but entirely unsuited for modern imitation. The second is a small chapel attached to a hospital. There is no division into nave and chancel, and therefore the building is not to be copied, except perhaps for a hospital. We do not think the style or ornament of this chapel such as could justify any one in imitating it. The west door is hideous, and the windows most unsatisfactory.

S. Peter's, Wilcot, is a small chapelry, partly of Norman and partly of Pointed style. The west end, with its bold buttresses, is already well known, from a wood-cut in the Guide to the Architectural Antiquities, &c. This seems to us the only part of the whole design fit to be imitated: and in this the bell-cote must be restored. We are at a loss to conceive why such a building should have been proposed for imitation, and earnestly hope it may not be copied.

Notices of the Churches of Warwickshire. Nos. I. and II. S. Mary, Warwick.

THIS work is uniform with the churches of Yorkshire and the churches of Cambridgeshire. We do not think it nearly so well got up as the latter series; but it is likely to be of use, and deserves to be encouraged. No. I. contains a ground plan of S. Mary's, Warwick; an internal view from the east; and an external one from the south-east. No. II. is enriched with a view and plan of the crypt, an external view from the north-east, and an interior of the Beauchamp chapel, besides wood-cuts of the Sigillum and the piscina. The letter-press, which is full and shows much research, contains a very interesting inventory of goods belonging to this church in 1464, 4 Edward IV. We do not know why the editor explains the word "supaltarie" to mean "the covering slab of the altar." This is a mistake. The superaltare is the reredos or dossel. In this inventory the *casula* is spelt *chesiple*: and the apparels are called *parures*. There is also a curious description of the keeping Michaelmas Eve in 1571, by the Earl of Leicester, in this church, and of the funeral of Lord Northampton in the same year. Offerings were made at the altar on both occasions. We view with great pleasure the improved spirit to which such works as the present testify; and we recommend this series to general patronage; local support we feel no doubt it will easily obtain. But there is room for great improvement in the lithographs.

Architectural Parallels: a Series of Views of the English Abbey Churches. By EDMUND SHARPE, M.A., Architect. John Van Voorst, London.

THIS work, of which the first part, containing not less than ten folio lithographic prints for the very reasonable charge of one guinea, has recently appeared, is of a strictly architectural character, the pic-

turesque being made subordinate to the rigid measured elevation, or at most the unadorned perspective view being here and there given to shew off that general effect of a building which is not conveyed by an elevation view. For accuracy of delineation the present series probably occupies the first place, every portion being apparently given with great care and minuteness. The lithography is rather of a strictly correct, than of a highly artistic kind, being executed under the immediate inspection of Mr. Sharpe, by the same persons who made the original drawings. The work promises great interest, and is unquestionably one of much value and merit.

Why the title of *Architectural Parallels* should have been given, seems to us not very clear. Mr. Sharpe's object is to exhibit specimens of the styles progressively in use from the period of the transitional Norman, to the fully developed Pointed Style. Rather, we should have said, "Examples of the progressive development of Christian Architecture,"—but we will not quarrel about a name, especially as the letter-press is yet to come. Views of Whitby, Rievaulx, and Guisborough Abbeys are given in the first part. A restoration of the great east window of the latter church, from existing data of very small extent, adds interest to one of the plates. The sections of arches, &c. are left *white* in the engravings, which has a singular and not very pleasing effect. We hope that many of those who have some feeling of love and veneration for the noble abbeys of England, will procure this accurate and authentic record of their still existing, but now fast perishing, remains.

A Series of Illustrations of Decorated Window Tracery. By Edward Sharpe, M.A., Architect. John Van Voorst. Parts I. and II.

The specimens already given appear to be well chosen, well drawn, and well engraved. The general dimensions of each window are given in a short descriptive account; the mouldings of the jambs will, we believe, be supplied in the concluding part.

The first part comprises, among others, the noble window in the south transept of S. Andrew's, Heckington; one from SS. Mary and Nicolas, Nantwich, Cheshire; one from S. Mary, Cottingham, and another from All Saints, Rudston, both in Yorkshire; which with a beautiful two-light window from S. Andrew's, Billingborough, Lincolnshire, constitute the best examples in this number. The second has also some very rich designs from S. Peter's, Howden; S. Denis, Sleaford; and S. Augustine's, Hedon; though we should hesitate to acquiesce in Mr. Sharpe's opinion, that the latter is probably "unsurpassed by any three-light window in the kingdom," in the merit of its proportions and composition. It is quite impossible to hazard with any safety such an opinion as this; and we think we have seen not a few which please us better. The tracery *seems* verging fast into Perpendicular; though Mr. Sharpe considers it rather early in character. The work is certainly elegant and interesting, and may be ranked with Mr. Van Voorst's Baptismal Fonts.

NEW CHURCHES.

S. John Baptist, Chapeltown.—We have seen a commendable design for the proposed church of S. John Baptist, Chapeltown, in the parish of ECCLESFIELD, Yorkshire. The plan comprises chancel, nave, north aisle, an engaged tower at the west end of the north aisle, and a vestry in the angle between the chancel and north aisle. The chancel is not long enough, though of more extent than is usual in modern designs. The position of the vestry also, filling up the angle, is not good. Ancient sacristies were almost invariably at the eastern end of the north side of the chancel. Here also the vestry door is facing east. Although there is some authority for this position, as at Bitton, we much prefer a northern door, if a door at all be required. We have also to complain of a chimney, disguised in the wall between the sacristy and the eastern end of the north aisle. This is not bold or honest. The mouldings throughout the design are coarse and poor, and the windows rather mean, and (in the drawings) most incorrectly jointed. The tracery of the west window is not treated in a masterly way; and the filling up of the heads of the belfry windows strikes us as bad and ugly. With all these faults, the design, as a whole, is a great advance upon the taste of a few years since: and its general effect is certainly pleasing and very church-like. There is preparation for a future south aisle. Why is there a ringers' chamber in the tower? There is no reason the bells should not be rung from below. The architect is Mr. Hadfield. We hope he will study detail and precedent in addition to effect, and that we may see more of his designs.

MR. R. C. Carpenter is building a very creditable church in the parish of HATFIELD BROADOAK, Essex. It is to hold 270 persons, 50 being children. The plan consists of an ample chancel, nave, aisles, a western tower, and a south-western porch in wood. The longitudinal section shows an arcade of three arches springing from low piers, of plain mouldings. The chancel has two hooded windows of two lights, and a priest's door. The windows of the aisles are square headed, the side walls being very low. The chancel arch is well developed: the east window is of three lights, with net tracery. The roof is very simple, consisting of a collar and arched braces. The simplicity of the west elevation is charming: the tower is of excellent proportions, with unaffected belfry windows and a broach shingle spire. The wooden porch is very appropriate. This is a very interesting example of a really cheap church: the cost is intended to be £1200, but we think the tower and spire (which are insisted on in this case) will require £200 more. We are glad to see a stout oak ladder used for the ascent to the bell-chamber: how much more suitable, where funds are small, than a turret. The piers are only 5-9 high, and the side walls as low as in an old church. The walls are to be faced with Kentish rag; the dressings, windows, and angle-stones will be worked in Caen and Bath stone. The roofs will be of tile, except the spire, which is to be of oak shingles.

A CHURCH is just completed at COOKHAM DEAN, near Maidenhead, dedicated in honour of S. John Baptist. It is a most satisfactory design; very simple, and yet not mean or starved; of unpretending but solemn character. The chancel is of good size, with windows of excellent workmanship. The style is of the fourteenth century. The pitch of the roofs is proper, and all the details are appropriate. The nave has a western bell gable, very ably treated, holding one bell. The aisles have lean-to roofs, low side walls, and square windows; the eastern windows of the aisles are like the side windows in the chancel. The south-western porch is of wood, well carved, and rather elaborate. The church holds 300 persons: the cost is about £1300. The architect is Mr. Carpenter.

THE proposed new church, KNOCKRAREA, county Sligo, Ireland, a cruciform First-Pointed building, with low central tower, and devoid of aisles, is in itself but a mediocre design; but at the same time it furnishes a satisfactory proof of the rising feeling for religious propriety in the ecclesiastical structures of that island, which had become equally extinct in our own, and in the Roman communion in Ireland.

S. Peter's Chapel, Newcastle-on-Tyne.—This building, which was consecrated 1843, appears to us to possess considerable merit. Its general appearance is church-like, and its arrangements equally so, except that a roodscreen is wanting. The nave has an open, but rather too low pitched, roof; the chancel, which is very spacious, is covered with one of much more elaborate design. There are eagle, Litany desk, chancel stalls, open sittings in the nave and aisles, and very well-proportioned piers and arches, the only fault of which seems to us to be the stilting of the base-mouldings above the level of the seats. Of the exterior we cannot speak, having only an engraving of the interior before us.

CHURCH RESTORATION.

The church of *S. Augustine, Woodstone, Hunts*, well known to ecclesiologists for its ante-Norman tower, has recently been rebuilt and refitted throughout, in a style and manner which deserve to be spoken of with high praise. The effect of the interior is most church-like, from the sombre light of the single lancets, the open roof, and the uniform open sittings, with poppy-head standards. All the masonry internally is beautifully cleaned and dressed. The curious early font is completely restored. The tower has been rebuilt exactly on the original plan, with the exception of its now standing on four strong piers, by which a portion of the original masonry of the lower part is preserved. The chancel has been newly roofed, but has yet to be restored in its furnitures, which we trust will be done in a manner consistent with the good taste displayed in the rest of the work.

York Cathedral.—Very extensive restorations are at present going on in the beautiful chapter-house of YORK: the floor is to be lowered to its ancient level, and laid with encaustic tiles, the marble shafts to be cleaned and polished, the canopies restored, the building *warmed*

(which is not a *restoration*). We hope most sincerely that a report which has reached us is not true, viz., that the restoration of the canopies has none of the sharpness of the original work, and that there has been a suggestion to destroy the ancient painting. But we hear that Mr. Willement will be engaged to renew the decorations.

S. Mary's, Stafford.—The restorations of S. Mary's, STAFFORD, have nearly reached completion, and we are enabled to speak in terms of general commendation of this noble work. The restoration is in general in the Middle-Pointed style, though some portions are of the First Pointed. Several windows are filled with stained glass. The Radix Jesse fills the large triplet in the south transept. The artist has made a mistake in introducing Faith, Hope, and Charity in the east window of the south chancel aisle. The reredos is of tiles. The wood-work is very fair, but there is so much made of it, that it encumbers the church, and destroys all breadth of effect; besides which there are stalls for the corporation in the chancel. The seats are open. The sedilia, which are of wood, are good. All the wood-work is of oak, except the roofs, which are of deal varnished. The organ has been placed in the north chantry. The restoration of the exterior is, as a whole, not less successful than that of the inside. It has clearly been the endeavour of the architect to confine himself as much as possible to *renewing* the old work. We doubt however if there was authority for the moulded cornice to the chancel concealing an eaves-gutter. We should like to be informed on this point. The south porch is new, and has a *gayish* look, which contrasts with the severity of ancient examples. We doubt whether porch windows ought to be glazed. The curious low lantern on the tower has been refaced; and the carving of the gurgoyles and other ornaments is very satisfactory. Mr. Scott has adopted for roofing the eastern parts of the church a method of tiling which we have seen used much by Mr. Egginton and others in the west midland counties. This method is to arrange in longitudinal courses common slates, and Staffordshire tiles placed angle-wise. The effect we think is more suited to school-roofs, or to park-lodges, than to a church. We do not feel sure whether the roofs ought not to be left unadorned: in the majesty of lead, as at Ely and Westminster, or in the unpretending dignity of plain tiles. In our last number we gave an account of the way of adorning the exterior of church roofs at the Aukirche, Munich. The nave and north transept of S. Mary's, Stafford, remain to be restored.

S. Martin's, Canterbury.—We are sorry we cannot speak more favourably than in a former number of the works at S. Martin's, CANTERBURY. The venerable font stands on a tesselated pavement, surmounted on the adjoining wall by a scroll painted in perspective, which, if it represents anything, represents a parchment scroll several inches thick. The seats are of oak, of a most praiseworthy thickness, but over lofty and modern in look. The chancel is filled with stalls, copied from those at Etchingham. They reach the brink of the steps, without any return. The sanctuary is laid with a tesselated pavement. We are sorry at mistakes having been committed in a work which shows so commendable a spirit of liberality, more particularly when the church

is one of so great and sacred an interest as S. Martin's, Canterbury. In our former notice of this restoration the reputed tomb of S. Bertha was called by a typographical mistake the tomb of S. Martin.

S. Giles' Bodiam, Sussex.—Considerable restorations have been effected in the chancel of this church by Mr. Carpenter, at the cost of the Vicar: whose good example has induced the parish to undertake the repair of the nave. The chancel is of the First, the nave and aisles of the Middle-Pointed styles. A simple triplet has been restored at the east end of the chancel, in the place of an ugly square-headed insertion. This the Vicar proposes to fill with stained glass representing scriptural subjects. Two oak seats, with poppy-heads and traceried panel fronts, have been placed longitudinally against the north and south walls of the chancel. The service is said from a stall on the north side. The pulpit is new, of oak on a stone base. Its design is very simple, but the chamfers of the styles of the framing are painted; as is also the front of the stall, which bears the legend, Jesu Mercy thrice repeated, on a ribband wreathed about a branch of holly. A good window, of the Middle-Pointed style, of two lights, has been inserted at the east end of the north aisle; and all the other windows of this aisle have been restored. The arches, piers, and sedilia, have been scraped, and the chancel laid with encaustic and plain tiles. The south aisle, which is in bad condition, is to be rebuilt. The exterior of the chancel has been greatly improved by the removal of a coat of rough-cast, and by the restoration of the coping and gable cross.

S. Mary, Stowting, Kent.—The restorations at this church are steadily progressing, also under the able care of Mr. Carpenter. The Vicar is carving with his own hands, quite in the old spirit, two handsome oak benches for the chancel. Some fine ancient stained glass, from a window in the nave, is now in the hands of Messrs. Ward and Nixon, in order to be releaded and restored. It will be re-erected in a new window making for it in its original position. A very elegant stone pulpit, to be enriched with colour, will be put up in the course of the present year, and the chancel-arch rebuilt. It is also proposed to commence a western tower.

All Saints, Standford, Kent.—The chancel of this church has been restored, and new windows inserted, being copies of the old ones. New seats have been fixed in the chancel, and a rood-screen is in progress, the workmanship of the Rev. F. Wrench. A new aisle is to be added to increase the accommodation, and a double bell-gable will be substituted for the present mean dove-cote. The same architect is superintending this restoration.

S. Leonard, Hythe, Kent.—We have the greatest pleasure in announcing that it is proposed to attempt the complete restoration of the beautiful chancel of this church. It is well known to all lovers of architecture as one of the finest in the country. The restoration is to be complete, and a large sum will be required. This must be raised by a public, and more especially a county subscription. We hope to hear of the success of the scheme, and shall do our best to forward it.

S. John, Corby, Northamptonshire.—We are glad to have to mention the restoration of this church by Mr. Slater, whose designs, we understand, have been approved of by the Architectural Society of the Archdeaconry of Northampton. The windows, piers, and arches have been scraped, and the walling freshly plaistered. The old pews have been removed, and new seats substituted. The font has been repaired, raised on a step, and restored to its proper place. We regret that the pulpit, "desk," and "clerk's desk," are allowed to remain one under the other. Part of this structure rests against the panels of the rood-screen, which remains, though the tracery has been destroyed. Surely also the west gallery will be removed.

S. Stephen, Kirkby Stephen, Westmoreland.—A complete restoration of this church will be commenced this season. The chancel will be first undertaken. An eastern triplet, with moulded heads and jambshafts, will be inserted, and a new roof added to chancel and nave. The church at present is in a most deplorable condition, having been mutilated and encumbered by the puritan Lord Wharton.

S. Columb, Cornwall.—The stone-work of this church has been thoroughly scraped, and the walling of the nave and aisles newly plaistered. The chancel and side chapels must be rebuilt. The roofs have been repaired. When the whitewash was removed from their panels, remains of painting were brought to light, which will be restored. Both this and the last church are under the care of Mr. Carpenter.

S. Mary, Rye, Sussex, has long been in a miserable state of neglect and dilapidation. Scarcely a single architectural feature remained on the exterior of the nave; and inside the fine semi-Norman arches are encumbered with heavy galleries. But the clergy and inhabitants of the neighbourhood seem now to have resolved to get rid of such a disgrace, and are setting to work nobly to mature plans for the restorations of the church. The roof the chancel is under repair, in oak, by the Bishop of Winchester, who is rector. At present the chancel aisles are blocked off from the chancel by plaister partitions,—one being used as a school, the other as a lumber-place. Another noble church in the neighbourhood loudly calls for restoration,—S. Thomas of Canterbury, *Winchelsea*. Kent and Sussex have so much distinguished themselves in church restoration, that we must hope this glorious church will be saved.

All Saints, Wilby, Norfolk.—Restorations are to be commenced in this church under the care of Mr. Butterfield. The door and window jambs and mullions will be repaired, and the chancel windows glazed with Mr. Powell's flower-quarries. The chancel will also be properly paved and tiled, and the chancel-arch restored. The rood-screen, (which is of the *seventeenth* century), remains, but is plaistered up, and the chancel thus entirely cut off from the nave. It will be opened. Some of the pews in the nave will be replaced by benches: and in short a complete restoration be gradually taken in hand.

S. Peter, Little Rissington, Gloucestershire.—The same architect is

about to re-roof the chancel of this church. Already the old lancet windows have been re-opened, a new west window added, and the west gable carried up, instead of a low parapet in front of a hipped roof. Some simple but correct stalls of oak are to be placed in the chancel.

S. John, Hellidon, Northamptonshire.—Here the nave is to have a new roof of the former pitch, which can still be traced by its weathering on the tower. The present roof is nearly flat, and quite rotten. The nave appears to have been in great part rebuilt since the Reformation. It will be re-seated, and the east window, of Middle-Pointed character, will be restored. We hope also the other windows will be renewed. Mr. Butterfield is the architect.

S. Nicolas, Shepperton, Middlesex.—Some repairs, which are indeed extremely needed, are proposed in this church. We regret to hear that the incumbent is not so warmly supported in his efforts as might have been expected. The restoration is to embrace a re-arrangement of pews, but not upon any uncompromising principle. We can however look with more hope to the proposed renewal of the east window. The chancel will have, we hope, a high open roof. It is to be lamented that professional aid is not employed.

S. James, Louth, Lincolnshire.— The tower and spire of this church have been for some time under repair. The spire has been strengthened, and raised about seven feet, the top having been made to taper more gradually. The crockets have been renewed, and the stonework well restored. We hope some alterations may be effected in the interior, where they are much needed.

Queen's College Chapel, Cambridge.—Considerable restorations are contemplated in both the hall and the chapel of Queen's College. It was but recently discovered how much mischief the paganizing mania of the last century had inflicted on these two venerable edifices. The roof of the hall proves to be the finest in the University, of beautiful high pitched open timbers, now underdrawn and totally concealed by a flat plaister ceiling. Considerable remains of the internal panelling still exist in the president's lodge. The roof of the chapel was coved and handsomely painted; it is llkewise covered with a flat ceiling. This is to be restored forthwith, and we believe a new east window filled with stain glass is also contemplated. In the lodge is still preserved the ancient triptych once belonging to the altar. It is a curious, but not very beautiful, German painting. This of course will be restored to the chapel.

Jesus College Chapel, Cambridge.—Improvements are also to be conducted in the fine Cross church now used for the chapel of Jesus College. The nature of these we have not yet learned, but we shall not fail to watch the works with attention and interest. It cannot be denied that the college chapels generally in Cambridge fall very far short of the dignity they once possessed, and that a distressing apathy on the subject continues to exist.

NEW SCHOOLS.

We have to speak with moderate commendation of a design for S. Mary's Schools, Birmingham, by Mr. Carpenter. The site is unfavourable, being confined on each side by houses, and situated in a busy street. The main façade, containing a fair window of the Third-Pointed style, is sunk between two projecting wings, which contain the entrances for boys and girls. The bell is hung in a pretty wooden cote rising from the ridge. The subject is not originally treated.

A detached School and Master's House has been finished by the same architect, in the parish of Kemerton, Gloucestershire. This is in an earlier style. The school-room is an oblong building, finished with a high roof, and divided by a middle partition for the different sexes. The master's house, a pretty cottage, is connected with the school-room at one end, at right angles to it.

Mr. Butterfield is now building some schools near the church of S. John Evangelist, Jedburgh N.B., which do him the greatest credit, by their unassuming simplicity and reality.

The extreme ugliness of the schools lately built in the parish of Trumpington, Cambridgeshire, need not be pointed out, except for the opportunity the notice affords us of expressing our regret that a pretty village should be so spoiled, particularly when a good design is not necessarily more expensive than a bad one.

NOTICES.

Mr. E. J. Carlos has effected an interesting restoration of the brass of Thomas Cod, Vicar, in the church of S. Margaret, Rochester. This brass is remarkable as being incised on both sides. It was broken in three pieces, and some portions were lost. All these defects have been well supplied. The lines of the brass have been blackened, and the orfreys and apparels filled with red wax. The whole brass is let into a sheet of copper, and fastened with catches. The whole was then fixed with hinges in an oak frame, and fastened to the church wall, so that either side of the brass may be easily seen. Mr. Carlos does not believe that the two sides represent the same person, both from the difference of portraiture, and from the earlier character of the ornaments of the under or hidden side. It is extremely interesting to add, that the tower built by Thomas Cod is the only part of the ancient church now remaining. The new church is a pagan meeting-house. The present Vicar, and Mr. Harrison of Rochester, have taken much interest in the restoration of this valuable memorial.

"A Well-wisher and Subscriber" puts a rather difficult question: whether, where the altar of a church is not at the east end, the worshipper should turn in the creed towards the east or the altar? We think towards the altar, which may be taken as a conventional east. Save upon this supposition, our rubricks, directing the priest to stand at the north side, would be impossible to be observed.

We have to thank "A. Y." for his very valuable communication, of which we hope to make use in our next number. We shall always be glad of his aid.

"Presbyter" makes an offer of a catalogue of brasses in the county of Surrey, hoping that others will contribute similar lists from their own localities. We shall be very glad to receive such contributions, and to make our pages useful to those interested in the subject.

OUR best thanks are due to Mr. Ferrey for a letter communicated to us through the Secretary of the Cambridge Camden Society, with respect to his design for the new church at Stoke Damerel, reviewed in our last number. It appears that the design was made some years ago, when certainly church architecture was much less understood than it is at present. This it is certainly gratifying to learn. Still we have known a case in which an artist has declined to execute a design, where great delay had occurred, and he had greatly improved in the interval. We think that artists must be prepared for considerable self-denial; they must be prepared to make sacrifices for their principles. Mr. Ferrey further speaks of the difficulties which building committees often throw in the way of architects. Surely this is also a case for firmness, and, if need be, for sacrifice on the part of the artist. He must not condescend to prostitute his art to the whims of conceit and ignorance. Let him claim in difficult cases the benefit of a reference to some person or persons competent to arbitrate.

WE have great pleasure in acknowledging the letter of our correspondent, who writes respecting the style of S. Giles', Camberwell. He thinks that the church ought to be characterized on the whole as of the First Pointed, rather than as of the Middle Pointed period. The fact is that the design is of a Transitional character, exhibiting features both of the earlier and later style. We think however that the characteristics of the latter style preponderate, and that the church therefore would be more properly called Early Middle Pointed than Late First Pointed. If the north clerestory windows, "arcaded of three," seem in our correspondent's favour, we believe that the south clerestory, from the absence of all admixture of the earlier styles, is on our side. The character of the spire also, and the absence of any single lights, favour our view. We are very glad to hear that there is a prospect of raising funds for the completion of the stained glass of the east window.

A CORRESPONDENT, under the title *Anon*, who has not given us his name, has sent us some account of the altar, or rather (it would seem) altar-screen, remaining in the church of S. John, Tideswell.

Our space will not allow us in this number to do more than announce the publication of Mr. Paley's most valuable "Manual of Gothic Mouldings," published by Mr. Van Voorst.

WE must also announce the VIIth Part of the Cambridge Camden Society's *Instrumenta Ecclesiastica* (Van Voorst). Three parts have been published since our last notice of this work. Part V., containing some sedilia, an eagle-lettern, a church-yard cross, a plate of head-stones, some iron-work, and a church-grate. Part VI., containing a parclose-screen, a bier, two stone coffin-lids, a lich-gate, and a font-cover. Part VII. containing a pulpit, some flowered and pattern-quarries, and some diapers.

IN our next number, we hope to give some account of the flowered quarries prepared by the Messrs. Powell of the Whitefriars' Glass Works for the Cambridge Camden Society.

We are obliged to postpone many reviews, and our remarks on several subjects.

RECEIVED "C. J. B.," "A young Camdenian," "J. M," "Mr. Hayward," "Mr. Sweeny," "H."

(No. IV. will be published July 1st.)

JOHN THOMAS WALTERS, PRINTER, BUGELEY.

THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. IV.—JULY, 1845.

DOMESTIC CHAPELS.

THE retention of domestic chapels was one of the last vestiges of old piety to yield to modern indifference. The custom of attaching chapels to mansions of commanding dignity survived even the shock of the outbreak of 1688: nay in the palaces of Blenheim and Chatsworth, built by two of the chief actors in that scene, they are to be found; while, to quote a still later case, when during the last century a modern dwelling was reared within the walls of Warwick Castle, the chapel was not forgotten. Such chapels of course are quoted not as models, but as instances. It was reserved for another generation utterly to alienate private pomp from gratitude to The Giver of all good things. Now, as may be supposed, people are again beginning to require them, and we may be reasonably accused of neglect for not having sooner treated on the subject.

Regarding the stile of the chapel, if the house be of any period of Pointed architecture, or if it be of that no-stile so frequent in our rural abodes, there will, we trust, be little doubt that the only style in which it can possibly be built is the Middle Pointed. If however the chapel have to be attached to an Italian villa, there is less unreasonableness in questioning whether or not it should correspond with the style of the mansion to which it is to be adjoined. But we have no doubt as to what ought to be done. We should say to the proprietor: boldly acknowledge the former mistake, and let your chapel at least be in correct style, and the first fruits of your amended taste. It is no part of our office to recommend second-best courses, and therefore we shall say no more about style.* Ancient canons forbid the placing of living apartments *over* a consecrated building, and reverence would equally counsel against their standing under them, when, as in the case of a country house, there is no lack of surrounding space to occupy. Therefore our chapel must be detached from the adjoining

* We cannot but refer to the beautiful Middle Pointed Chapel added by Mr. Salvin to Mr. Warburton's (we believe) Elizabethan house at Arley; noticed in the *Ecclesiologist* (Vol. I. p. 141).

buildings, and if possible should be further separated from the rest of the house by a sort of cloister, and the chaplain's apartment too (which may be adapted to serve also as a sacristy) should rather range with the sacred building, than be merely one or two rooms of the secular portion of the house; if, that is, it be intended that he should not degenerate into a carpet-parson,—a risk very possible,—one which has innumerable times occurred, and should in every legitimate way be avoided.

Domestic chapels form, just as much as cathedrals, parish churches, college chapels, cemetery chapels, a distinct genus of places of worship, and like other genera have their own peculiar rules, to be deduced from the nature of the case, to govern their construction and arrangement. At first sight it might be imagined that college chapels would be a safe guide to follow in their arrangement: there is however this cardinal difference between the two, that college chapels are for the use of a community in its nature religious,—domestic, for one in its nature lay. Thence it arises that the internal disposition of the one will be totally different from that of the other. College chapels, being for the sole use of a religious body, are all choir, the nave being reduced to the functions and dimensions of a mere ante-chapel. Domestic chapels, on the other hand, only require, as a general rule, the chancel of one priest, the congregation being disposed in the nave, and therefore the chancel should not bear a greater proportion to the nave than the one does to the other in a parish church. We do not here refer to episcopal chapels, which should be treated separately, but of which we may venture to assert that they bear, or should bear, considerable affinity to college chapels, and that therefore while accommodation is provided for the lay members of the household in the nave, ample room should be afforded in the stalls for the bishop and his clerks. Again, from the limited dimensions of the domestic chapel, coupled with the privacy which invests it as a place of family worship, it is unnecessary for the distinction between the nave and the chancel to be indicated by any external difference of size.

Externally the lofty roof should be crowned with a cross, and the whole architecture should be of an ornate cast. Internally the architect must be especially careful not to make the building toy-like, and a Lilliputian imitation of more vast religious structures. The desire of giving the greatest satisfaction to his patron, may not improbably make him incur the risk of doing this. For instance, the roof need not always be groined. On the other hand, he should be still more careful to admit nothing that was not, in proportion to the means of the householder, very costly. The chapel should always be the richest apartment in the house, and this in these days of exceeding luxury is not saying a little.

The chancel, which should be raised at least a step, will of course be screened off from the nave, and contain all the requisite furniture, including stalls for such clerks as may from time to time be inmates of the house.

The ancient distinction of the sexes should be invariably maintained in the arrangement of the nave, the men occupying the south, and the women the north side. The chapel of Haddon Hall has aisles

to the nave, of which the north is very narrow and unoccupied, but the south still retains its open seats. This chapel is in itself very picturesque, but we should not recommend it as a model; it is far too like a parish church in miniature. Aisles are both cumbersome and unnecessary in domestic chapels.

The nave will contain both lettern and litany-stool; on *no account* however a font. As an article of general use a font is unnecessary in a private chapel, as an ornament worse than meaningless, as a provision for cases of emergency a dangerous temptation.

The entrance, if possible, should be either on the north or south side, and as we have before said, from a sort of cloister. The arrangement of the belfry, and its nature, must depend upon circumstances. We need not say that orientation must be attended to.

We trust to see the day when the chapel will be esteemed as necessary an appendage to every stately or even moderately dignified mansion, as the conservatory and the pleasure-ground. Its hallowed services will tend to rivet together again many a broken link of old English feeling, and cast a calmer, more genuine charm over that love of country life, which justly is esteemed, and still more justly then will be, a most praiseworthy distinction of our national character.

FLOWER QUARRIES.

Of late years the greatest difficulty has been found in providing fit glazing for churches. Stained glass was considered as beyond ordinary reach, if indeed any of passable merit could be procured. Latterly even the lozenge form of quarries was given up, and church-windows were glazed like ordinary houses in transparent square panes. In the revival of church arts however the manufacture of stained glass has not been forgotten. Indeed it has been carried to such perfection that what we now want in order to equal ancient glass, is not so much brilliancy of tincture or excellence of material, as devotional feeling and ecclesiological knowledge. The same is the case in nearly all church arts. Still the expense of stained glass is so great as to make it hopeless to expect that new churches will be always furnished with it. Indeed it is not desirable that humble churches should have this or any other ornament disproportionably rich or costly. A great degree of "keeping" is necessary in good church decoration. We look with considerable disapprobation upon the taste now prevalent for finishing one window, even though it be the east window, with extremely rich glass, while the rest of the windows are, and are likely to continue, plain. But even where it was understood what the characteristics of ordinary church glass ought to be, it was scarcely easier to obtain it: and those who wished to adopt the simplest style of all, flower-quarries, were forced to content themselves with lozenges of thin transparent glass with a flower traced on each, very unlike old glass, and very far from cheap.

The Cambridge Camden Society were the first to call special attention to the advantages of this simple kind of glazing, and in the former series of the *Ecclesiologist* (Vol. iii., p. 20) published some specimens

from Cambridge and its neighbourhood. The price was then stated to be about ten shillings the square foot. Since that time they have exerted themselves to improve the material and lower the cost; and in the last number (vii.) of their *Instrumenta Ecclesiastica*, they gave some more well-chosen specimens, and announced that Messrs. Powell, of the Whitefriars Glass Works, London, had undertaken to manufacture flower and pattern-quarries from drawings supplied by the Society, and that they were enabled to sell them for five shillings a square foot, including very thick and strong leading. We think this one of the most gratifying pieces of success we have ever had to record; and desire to assist in spreading the information that this kind of glass can be procured at so reasonable a cost.

These quarries are of considerable thickness, and are translucent only, not transparent,—a great advantage for church glass. The quarries are stamped in moulds, and the outline of the flower or pattern is impressed: the outline is afterwards filled in with black and yellow colour. We wish to obviate an objection which might at first sight be taken to this process of stamping the quarries. If it tended in any degree to cramp or fetter originality, we should be the last to allow it. But as the very characteristic of this kind of glass is the indefinite multiplication of the same pattern, any mechanical assistance in producing this mechanical repetition may fairly be appropriated.

In using the quarries the same pattern may be used through the whole window, or two patterns may be counter-changed. A border, not too broad, of plain glass, ought to be used round every light. We earnestly advise that borders of bright colours should not be used.

It is necessary to add another caution, which we can do best by quoting the original words of the Camden Society in their *Instrumenta Ecclesiastica.*

"The Messrs. Powell have promised to glaze a window"—which is now fixed up—" as a specimen, with the quarries approved of by the Cambridge Camden Society. Any persons who may be induced to procure quarries by the advice of the Society, are particularly requested to confine themselves to the patterns which it has supplied and sanctioned. The Society is not answerable for (or rather much disapproves of, for church work,) the numerous varieties and combinations of these quarries, and of other kinds of glass, which the ingenuity of the manufacturers has suggested. Such therefore as value the advice of the Society, will confine themselves exclusively to those patterns for which there is precedent and authority."

WOODEN CHURCHES.

We feel called upon to notice, however briefly, the scheme for building temporary churches in wood, lately undertaken by Mr. Thompson of Limehouse. We have visited with some curiosity the one now in use, during the alteration of the church in Kentish Town (criticised elsewhere in this number), a second just finished at Hampstead, and a third now in course of erection at S. John's Wood.

The first is a low building, with a flattish roof, 26 feet broad, with aisles, each 9 feet 3 inches broad, also flattish, marked by a very low clerestory, and having a fair chancel, without aisles, of similar character, making the whole length 90 feet. Uprights of timber, 5 ft. 6 in. apart support tie-beams, which sustain a low king-post roof, with a diagonal strut from the angle between the tie and king-post to the principal rafters, The rafters of the aisle meet the uprights, at a point about three quarters of their height; from which point springs a spandril-brace, helping to support the tie-beam about midway between its end and its middle point. In the second church the aisle-rafters and this brace form a straight line, thus avoiding an ugly knee which is observable in the Kentish Town example, where the rafter and spandril-brace are at different angles. Our readers will perceive that the interior effect of the roof cannot be satisfactory. The eye expects the spandril-braces, being so large as they are, to lead on to the ridge; instead of which they are stopped by the tie, and the eye finds no clue to the real roof. The reason why the inventor did not make his aisle-rafters in a line with the roof-rafters, is that he has lighted the church by a kind of low clerestory, formed between the top of the uprights and the point at which the aisle-rafters abut on them. This clerestory, and similarly certain square windows in the chancel, and at the east end, admit light through oiled linen, or some such material. The walls and roof are made of felt, covered with asphalt. A small bell-turret, not very well treated, is added to the west end.

The third example is only just begun. Here the walls are to be of *brick*, the church, we suppose, being intended to be more than temporary.

We have a few general remarks to make on these churches.

1. The general idea is commendable and well-timed: and the inventor deserves high praise for giving a full-sized chancel. We may observe however that the sanctuary projecting from the chancel, to hold the altar, is superfluous. We grieve to see that the *third* church has a much shorter chancel than the two earlier ones. Why is not a screen found in any of them?

2. It cannot be denied that a religious effect is produced in the interior of these structures. Pues in such churches would be an absurdity too manifest: the worshippers therefore are provided with open seats, and will be thus excellently well trained in the advantages of the open system.

3. We understand that the inventor has already had orders for at least one church for the West Indies. Now we do not think that this building would at all suit the tropics: nor can it be quite right to have the same sort of church for permanent use there, and for temporary use here. Indeed the cost of one of these churches, £500, is almost too much for a temporary building. What we most fear is, that they will become common as cheap churches, the building of the real churches being indefinitely postponed, when once the temporary structure is in use. We look therefore to the brick walls in the S. John's Wood church with great aversion, believing them to be a proof that

the wooden church is meant to last for a considerable time. We are not at all sure that there is any great need for temporary churches It would, in most cases, be possible to borrow a neighbouring church for an additional service.

4. We do not think these churches are in any respects good models of construction. The inventor must take care not to attempt much ornament. Caps and bases in deal are absurd: and yet in the third church the uprights approach more to the moulded dignity of washing-ground posts.

We shall probably have occasion to recur to these structures, and perhaps to consider wood as a material for permanent churches.

MR. CLOSE'S FIFTH OF NOVEMBER SERMON.

The "Restoration of Churches" is the Restoration of Popery: proved and illustrated from the authenticated publications of the "Cambridge Camden Society." A Sermon preached in the Parish Church, Cheltenham, on Tuesday, November 5th, 1844. By the Rev. F. Close, A.M., Perpetual Curate. With copious addenda from the above works; and further extracts from a "Christian Kalendar, printed at the University Press," 1845, now first appended to this fourth edition. Fourth Edition. Fourth Thousand. 1845.

(Continued from a former article in the May Number.)

On entering a second time upon the examination of Mr. Close's Fifth of November Sermon, we must entreat the indulgent consideration of our readers; because an attempt to prove the unfairness of the quotations given from the *Ecclesiologist* will necessitate not only numerous extracts from that gentleman's amusing discourse, but also a continual reference to the less animated pages of the first series of this periodical; together with much repetition of former statements. With this apology for the dullness of minute accuracy, we proceed at once to the investigation of Mr. Close's illustrations of popery, as restored in the authenticated publications of the Cambridge Camden Society. It has been alleged that of these illustrative extracts some are misquoted, some misinterpreted, and some not extracts at all: and to one or other of the classes of this triple division we shall be able to refer many of the passages which will be adduced from Mr. Close in the order that he has himself chosen.

"The centre and most conspicuous figure is the Virgin Mary *crowned*—with the 'Child Jesus' in her lap: next in honour and on either side of her, as her immediate supporters, are the fabulous Saint George and the Dragon—and St. Etheldreda: next to them, and a little below them, two Evangelists—St. Luke, who is said to be the Patron of the Fine Arts—and St. John, 'the Patron of Architecture, with the plan of the New Jerusalem in his hand'—— * * *

The most offensive part of this device, is not only the evident prominence given to 'Our Lady'—but the unscriptural juxta-position and intermixture of

apocryphal and mythological saints and legends with the holy Evangelists." p. 13, l. 20.

This passage appears to contain three quotations, of which the first is probably taken from the English version of the Bible, the third may possibly be borrowed from the table of Lessons proper for Holydays in the Prayer-Book, and the second seems to be varied from the *Ecclesiologist* III., 185. If so, it is an example of misquotation, as the original runs thus: "On the right of S. George is S. John the Evangelist with the eagle at his feet, holding in his hand a chart of the New Jerusalem. He is *sometimes considered* as the Patron of Architecture."

Mr. Close will allow us to remark that S. Etheldreda, a Virgin Saint of royal lineage, is *crowned* in the Camden seal; and that it is not usual in works of art to arrange the figures, like school-boys, in order of merit; and that although the Scriptures of the first century do not contain (as indeed might have been expected) any mention of Cappadocian Saints of the third, or Saxon Saints of the seventh ages, yet the juxta-position of S. John Evangelist and S. George Martyr is not altogether unauthorised by the Prayer-Book, which in the Calendar commemorates the one upon the twenty-third of April, and the other upon the third of the following month; while to S. Etheldreda and S. Luke it assigns two consecutive days in the month of October in the very order objected to by Mr. Close.

"Their design is—'To establish a school of art, not meant to flatter the passions of the Sons of Adam, but to *guide* and *rule* the *feelings* of the *Regenerated Children of the Catholic Church!*' (p. 185). A science which must monopolize the interest of the world." p. 14, l. 17.

We have here an example of misinterpretation and misquotation combined. The passage in the *Ecclesiologist*, p. 185, is merely a criticism upon the state of art in this country some years back, having no reference to the designs of the Society, and containing no such words as "to establish," and concluding without a note of admiration. The whole sentence in p. 185 is as follows:—"Within the memory of the youngest of our readers, the very idea of a higher and a holier School of Art had perished; a School of Art not meant to flatter the passions of the sons of Adam, but to guide and rule the feelings of the regenerated children of the Catholick Church."

Mr. Close again professedly quotes the *Ecclesiologist*.

"'We believe that *Church Architecture*, for the revival of which we are contending, can never flourish successfully till it regains the *exclusive hold* on men's minds that it formerly possessed.' (p. 123)" p. 14, l. 21.

Mr. Close puts no interpretation upon this passage, but he is guilty of some unfairness in this respect, that he quotes part of a sentence with alterations and italicised words, which might lead some to suppose that the Cambridge Camden Society wished architecture to take hold of the minds of men to the exclusion of wisdom, probity,

and the like; whereas the sentence uncurtailed would have manifested to all that the object of the writer in the *Ecclesiologist* was simply to uphold Church, or Christian, architecture to the rejection of all other, or pagan, styles. We subjoin the genuine passage from the *Ecclesiologist*, iii., p. 185. "Believing as we firmly do that Church Architecture, for the revival of which we are contending, can never flourish successfully till it regains the exclusive hold on men's minds that it formerly possessed, we regard such mixed and incongruous essays as the present, as most mischievous in their effects, as directly tending to undo what others, professing the same objects, have laboured to effect. We believe it to be a most mistaken idea that the Fine Arts are really fostered and promoted by thus simultaneously and unconditionally advocating every kind of style, ornament, and detail, foreign or national, pagan or Christian, modern or antique: and we hope," &c.

"Nor will it content the Society to 'teach doctrine'—'convey religious instruction'—'guide the feelings'—and 'engross the minds of men'—they have further views." p. 14, l. 24.

This passage we must class under the head of "not quotations at all"; for though it is possible that the separate words occur in separate parts of the *Ecclesiologist*, yet they are in no place so found as to convey a notion that the Society wished to teach doctrine, or to convey religious instruction, or to guide the feelings, or to engross the minds of men: and what further views there can be beyond these we are unable to understand.

"And again. 'We will keep to the high and solemn roof, *whose deep half-seen recesses and angels on expanded wing* AWE *us with thoughts of home!*' (p. 74)" p. 15, l. 27.

Mr. Close again quotes part of a sentence from the *Ecclesiologist*, and he seems not to have understood that the writer uses *home* in the common ecclesiastical sense of *domus* and *patria*, that is, as a name for heaven. For our own part we are not ashamed to confess that thoughts about the Holy Angels do fill us with awe as we read in the Bible such passages as the following: Ecce EGO mittam Angelum Meum, qui præcedat te et custodiat in via et introducat in locum quem paravi. Observa eum, et audi vocem ejus, nec contemnendum putes: quia non dimittet cum peccaveris, et est Nomen Meum in illo: or, again, that figures of Angels in churches do remind us of heaven, for we know upon the authority of the very WORD of GOD Himself: Gaudium erit coram Angelis DEI super uno peccatore pœnitentiam agente. Dico vobis, quod ita gaudium erit in cœlo super uno peccatore pœnitentiam agente, quàm super nonaginta novem justis, qui non indigent pœnitentia.

"With such pretensions, and confessed objects as these, it becomes, in no slight degree important to inquire what 'doctrines' these Church restorers will 'teach'—what 'religious instruction they will convey'—and in what direction

'they will guide the feelings of the regenerated children of the Catholic Church.'" p. 14, l. 30.

The words here commaed off by Mr. Close are not quoted from the *Ecclesiologist.*

"With respect to the ceremonial at the Communion Service, they direct the '*Celebrant,*' that is, the officiating minister, to stand not 'at the North side of the table' as directed by the rubric, but at the distance of some feet *from it—North-west:* —— * * * —— he is repeatedly to adore, or bow towards the Altar, * *. He is to take *water in a bottle* with him when he administers private baptism: * *. *Burials* are to take place on the *South side* of the Church, *because Satan claims the North side as his own!* 'a claim which CHRISTIANS SEEM AVERSE TO DISPUTE!!'" p. 16, l. 4.

Mr. Close's *Addenda* will oblige us to recur hereafter to the passages in the *Ecclesiologist* from which the above is travestied. It will be sufficient here to observe that the *Ecclesiologist* never directed the celebrant where to stand, but only ventured to advise a certain position; never directed repeated adoration, but only quoted for another purpose a direction of Bishop Andrewes, in which adoration is mentioned; never ordered the priest to take water in a bottle, but only suggested the most convenient shape for the vessel used at private baptisms; and never asserted that Satan claims the north side as his own, but only adduced a passage of Scripture relating to the subject.

"Speaking of a favourite antient, mediæval style of Architecture which they would restore, they say:—

'*The interior of a Church will of course be somewhat dark when lighted by apertures so small:*' this they reconcile to themselves by the consideration of the *beautiful architectural effects,* which will be produced: and they add,—

'But much as we admire such a subdued light in our Churches, it cannot be denied that *there are circumstances attending Church worship at the* PRESENT DAY *which render a certain quantity of light indispensable!*'

And the *suicidal axiom* at which they arrive in this struggle between the dismal obscurity of their antient model Church and the quantity of light actually 'necessary for *some circumstances* in modern worship,' is this,—

'*If we must be* UTILITARIANS, *it follows of necessity that we shall never be good architects!!*'

"*What a confession is here!*"

This quotation displays considerable disingenuousness; for the writer in the *Ecclesiologist* after remarking that the interior of old churches in the style of the thirteenth century—a style by the way "which they would" *not* "restore"—though somewhat dark yet produces a religious effect and conciliates the admiration of beholders,—proceeds to suggest the best method for obtaining additional light in new churches built in imitation of this style: and in insisting upon the opposition between "utilitarians" and good architects, he intended, as we suppose, not to disparage utility, but only to reproduce in a new form the *Ecclesiologist's* first principle; namely, that as the true ultimate cause of church-building is the honour of GOD, therefore all who in building churches neglect the great object, and accommodate their structures to the conveniences of man, must inevitably be bad architects. But the *Ecclesiologist* shall speak for itself:—

"But much as we admire such a subdued light in churches, it cannot be denied that there are circumstances attending church worship at the present day which render a certain quantity of light indispensable. And it is unquestionably better to make sufficiently large windows at first, than afterwards to cut holes in the roof and insert skylights immediate [ly] over the squire's pue or the preacher's head. We would therefore effect a judicious medium between darkness and glare. * *. Additional light should be gained rather by the repetition and judicious disposition of single lancets than by their extravagant enlargement or combination in improper places. * *. We never shall get back again to the exquisite and affecting simplicity of our little humble village churches of old, till these things are amended. In other words, we shall never rival the ancient builders till we imitate them in the object and principles for which and by which they designed: namely, the glory of GOD, as best set forth in the erection of such a church as should be true and real, and adapted to its sacred purpose, even though of size the most humble and materials the most mean."—*Eccles.* iii., 71.

Mr. Close, in commenting upon this passage in language which we cannot quote, sets forth that since old churches were built for the singing of psalms and hymns and for the solemnization of Holy Communion, whereas in our churches we want to see to read and to hear, therefore the old churches are unsuited to our purposes, and concludes as follows:—

"You cannot accommodate the one to the other. The style of Architecture suited to the one is thus unwittingly confessed by the "Restorers" to be wholly unsuited to the other!" p. 17, l. 28.

We do not subscribe to any one of the above-quoted assumptions, and we scarcely think that any intelligent person reading the whole passage in the *Ecclesiologist* will find there the unwitting confession which Mr. Close fancies he can prove by means of a fragment of it.

"So furnished, the Chancel is declared to be '*the Holy of Holies* into which the unilluminated are not to be introduced'— * * —and if the Choir of a Cathedral will not hold them [the people] 'they may look through *the Holy doors*, when the *curtain* is lifted up!'" p. 18, l. 7.

These false assertions are repeated with variations in Mr. Close's Addenda, and they will be discussed in their places there. Here we simply deny that the passages are quotations from the *Ecclesiologist.*

"From time to time the *Ecclesiologist* records such '*gratifying Restorations*' as the following—and *only such:*

In one church the desk and pulpit are swept away, and the chancel is freed from pues: in others the Altar is raised, * * —'angels, cherubim, sacred emblems, Crosses'—legends of Saints—'St. George and the Dragon and St. Helen' are noticed with approbation. * * and in one place the opening of a '*Hagioscope*' is recorded with much satisfaction." p. 18, l. 13.

They who believe that the restoration of churches is the restoration

of popery, will hardly participate in Mr. Close's surprise, that church restorations are—to use the word in the Cheltenham sense—popish, and *only such:* but it is not altogether truthful to assert that only such alterations of churches are recorded in the *Ecclesiologist.* There is another kind of "restoration" frequently alluded to in that periodical, and commonly under the head of "Notices," or "Church Desecration."

Mr. Close appears to us to assume that his readers by the time they have reached his eighteenth page will have forgotten his title, and that before they have gotten to his Addenda, they will have become equally oblivious of his eighteenth page. For in the Addenda, p. 33, he really extracts from the *Ecclesiologist* the places which figure transmuted upon page eighteen; and page 33 proves that "the desk and pulpit" of page 18 are really "a mountain of desks and pulpits," and that it is not "in others" but in the same church that "the Altar is raised," and that there is no mention of "the Dragon," and that "the opening of a hagioscope is" not "recorded with much satisfaction," but simply mentioned without any satisfaction at all.* We do not know what to make of the charge that "Angels, Cherubim, S. George and S. Helen are noticed with approbation." We feel confident that the *Ecclesiologist* never noticed any order of the Holy Angels, or any of the blessed Saints with any thing but becoming reverence and honour.

"Even texts of Scripture indicating the happiness of departed believers are objected to on the score of presumption: we must not say '*he exchanged this life for a better,*' nor even '*they shall hunger no more, neither thirst any more.*'

And on what grounds are these things objected to? Because we have no *mediæval* authority for them! So the middle or dark ages, as we have ignorantly supposed them to be, are to be models of *Doctrine* as well as of *Buildings!*"

'Only one instance occurs in MEDIÆVAL TIMES, where an expression was hazarded as to the actual departure of the deceased: *orate pro anima* (C. D.) qui FELICITER obiit, &c. To this in some rare cases, we should not object; but how different from the common, and as it is called, *pious,* expression,—'*Who departed to Glory*!'" p. 20, l. 23.

If our readers will be at the pains of turning to the paper on "Epitaphs," in the *Ecclesiologist* Nos. XXXV., XXXVI., they will see that the subject is introduced by an enumeration of some of the points of difference between ancient and modern inscriptions. After mentioning the paganism and heresy of many modern epitaphs, the writer proceeds:—"Need we add HUMILITY as another distinguishing feature of the two systems? We know not how to speak strongly enough against those violations of this grace, which we see every where. 'A devoted Christian, and admirable in all the relations of life.' Nay even 'Who exchanged this life for a better.' Who made us the judges to pronounce on this tremendous question? There are but few instances in mediæval times of any eulogy: in the case of a remarkable instance of Christian love, we find indeed:—"'Martha

* Yet we think it highly desirable that worshippers should not be excluded from a sight of the holy Altar, and if the opening of a hagioscope helps to obviate this, we have no objection to record the opening with satisfaction.

fuit miseris: fuit ex pietate Maria': but then it is immediately followed by the usual prayer for mercy. And we remember to have heard but of one case in which an expression was hazarded as to the actual departure of the deceased:—'Orate pro animâ C. D. qui *feliciter* obiit,' etc. To this, in some rare cases, we should not object; but how different from the common, and as it is called *pious*, expression, 'Who departed to glory!' * * *. The simpler and shorter inscriptions are the better, as we have already said; therefore we do not recommend the addition of texts or pious legends. The former, if employed, ought to be well chosen: and those should be avoided which, however appropriate they may seem, might be understood in a boastful sense. Thus we should object to such a verse as, 'They shall hunger no more,' &c. That most commonly employed in ancient examples is,—'Credo quod Redemptor meus vivit,' &c."

It appears therefore that in this place also Mr. Close's quotations are incorrectly given; and likewise that these things are not objected to because we have no mediæval authority for them, but because they are deficient in humility, whereas ancient inscriptions are remarkable for that grace. In this respect at least the "middle or dark ages, as we have ignorantly supposed them to be," may well be taken as our models.

"It appears then from the above, that of the immediate happiness of the soul of any man after death we may not be certain---but of the happiness of a baptized infant we may! Of the infant we may say, 'on whose soul GOD HATH mercy'---but on the tablet to the memory of the holiest man that ever lived, be his love, faith, and patience what they may, we must only doubtfully write, '*May God have mercy on his soul!*' Here is *instruction* 'for the *regenerated children* of *the Catholic Church*!' Such is the efficacy of *Baptismal regeneration*, that the *infant* who has been the subject of it and dies without committing actual sin is sure of immediate happiness after death, while *none others are so*! Happy then they who never live to believe in Jesus, to love and serve him, to walk by faith and die in hope! We know not whither they are going; *their state after death is uncertain---unfixed---capable* of being *benefitted* by *our* prayers,---'UPON THE SOULS OF ALL THE FAITHFUL DEAD MAY GOD HAVE MERCY!'" p. 21, l. 25.

It would be sufficient here to repeat that the words marked as a quotation do not occur in the *Ecclesiologist*; but we shall be excused for adding that the doctrine treated by Mr. Close as a preposterous absurdity is strictly in accordance with statements to which he has solemnly given his unfeigned assent. The Book of Common Prayer has this dogmatic assertion appended to the Office for Publick Baptism of Infants. "It is certain by GOD'S Word, that children which are baptized, dying before they commit actual sin, are undoubtedly saved." While of *none others* does it so speak, be their love, faith, and patience what they may, but prays for them, that it may please GOD, of His gracious goodness, shortly to accomplish the number of His elect, and to hasten His kingdom; that we with all those that are departed in the true faith of His holy Name, may have our perfect consummation and bliss, both in body and soul, in His eternal and everlasting glory; and expresses hope for them, saying, "We meekly beseech Thee, O Father, to raise us from the death of sin unto the life of righteousness; that

when we shall depart this life, we may rest in Him, as our hope is this our brother doth." Happy, undoubtedly, thrice happy are they whose baptismal purity is unstained by sin: happy, if they depart in infancy: happy if they are found worthy to attain to the second baptism of blood.

"He" (M. Piel) "became a Dominican, choosing that convent and order, because '*there they more abundantly pray for the dead*,'—he dies in peace, '*supported by the last offices* of the Church of Rome,' *i. e.*, by the *Mass, Extreme Unction*, and *Prayers for the dead*---and they close their review by adding, 'MAY OUR SOUL BE WITH HIS!'" p. 22, l. 9.

Of the three professed quotations in this passage the first is meant for a translation from part of a French letter, given in the *Ecclesiologist;* the last is a version of Sit anima nostra cum illo; and the second contains a gratuitous addition in the words "of Rome," which are not found in the *Ecclesiologist:* that is to say, out of the three, one is a garbled quotation, and the words of the other two do not occur at all. The phrase "that convent" tempts us to inquire whether Mr. Close is of opinion that Christendom contains no more than one Dominican house; and we shall be glad to learn whether a Christian in a Dominican Convent, or elsewhere, can be supported on his death-bed by better offices than the administration of Holy Communion, and that for the Visitation of the Sick.

"Neither can we stop here to record many of their gross SUPERSTITIONS; they believe in 'miracles wrought by Church-wells,' and 'in the *hidden virtues attached to the angelic harmony of Church-bells*:'---they have invented an instrument called an *Orientator*, by which to take the bearing of churches——." p. 22, l. 15.

The rabidity of the first part of this extract is happily counteracted by the simplicity of the conclusion, and rising indignation subsides into harmless mirth, when in the classification of Camden crimes, credulity and witchcraft are found in one category of superstitions with the use of a mariner's compass. However, we beg our readers amidst their appreciation of Mr. Close's joke not to lose sight of the truth; namely, that it was never stated in the *Ecclesiologist* that "they believe in miracles wrought by Churchyard wells," or "in the hidden virtues attached to the angelic harmony of bells." The passages in the *Ecclesiologist* fairly quoted will stand thus:—"In some cases the water is said to have worked medicinal or miraculous cures." iii., 131. And "Without resting upon the deeper and more hidden virtues which have been attributed to the angelick harmony of bells, we maintain, &c." iii., 175. In neither instance is any belief expressed. George Herbert says, "The bells are angels' music," and even Mr. Close opines that "all will agree in the charm of the village bells." (p. 32, l. 6). We suspect that *charm* is as suspicious a term as *hidden virtue*.

"They esteem a writer 'profane' because 'she calls the EUCHARISTIC VESTMENTS of the *Church of Rome*, MASS ROBES!' How sensitive must they be of the reputation of the Papal Church!" p. 22, l. 22.

Surely it would be more charitable to infer how sensitive must they be *of* the reputation of the holy Sacrament! Whatever be thought of the inference, the quotation is incorrect. The unadulterated sentence in the *Ecclesiologist* is this:—"Again, the Eucharistic vestments are called by the profane phrase, 'Mass-robes!'" iii., 120. It is the phrase and not the writer that is esteemed profane; and there is not one syllable about the '*Church of Rome*.' Now is it not hard that Mr. C. will not be content with inventing words for the *Ecclesiologist*, but must also italicise them? Is it not too bad in him first to father his loose phrases upon us, and then to expose the suppostitious innocents in the pillory of twisted type? Fortunately we have the power to repudiate all but our own lawful offspring. This is not the first time we have had to return 'of Rome' to Mr. Close.

WE have at length reached Mr. Close's Addenda, of which the following words form the first:—

"The *Chancel* is 'THE HOLY OF HOLIES,' into which, 'the *unilluminated* are not to be introduced.' p. 92."

Any one who will take the trouble to look out Mr. Close's reference to page 92 of the third volume of the *Ecclesiologist*, will observe for himself that the "notice" there, which is too long for quotation, contains no mention of *chancel*, of which we suspect the chapel at Grewelthorpe is destitute; and he will also search in vain for the words "are not to be introduced." Mr. Close has again quoted inaccurately; yet we are prepared to maintain that there is a part of a church, namely, the part immediately about the high altar, which has been, and may be called the holy of holies; and that into this holy of holies the unilluminated or unbaptised ought not to be introduced.

To prove the first point let two extracts suffice. The following is from *L. Ferraris' Bibliotheca*:—"Ecclesia in tres partes, seu mansiones, distribuitur. *Prima* pars, seu mansio, est ea, quæ prope altare majus constituitur, et solet cancellis includi, et appellatur *Sacrarium*, sive *Presbyterium*, sive *Sancta Sanctorum*. Secunda pars est Chorus. *Tertia* et reliqua pars est illa, quæ *Navis* appellatur. *Prima* pars, quæ appellatur *Sacrarium*, sive *Presbyterium*, sive Sancta Sanctorum, est ea mansio, quæ ab altari majori vergit versus Ecclesiam. Et appellatur *Presbyterium*, seu Diaconicum, quia ibi sunt Presbyteri, quibus Diaconus et Subdiaconus sacra peragentibus ministrant. Sacrarium dicitur, quia in talem locum, seu partem, non liceret ingredi nisi ministris sacratis, fuit decretum in Concil. Agathens. Can. 65."* The other extract shall be taken from Cardinal Bona, *Rer. Liturg.* i., 20. "In ipsum autem Presbyterium nefas olim fuit secularibus ingredi, ut Germanus Constantinopolitanus docet, hanc sacratiorem templi partem latissime explicans in Theoria rerum Ecclesiasticarum. Vetuit hoc Concilium Turonense ii., *can.* 4. sta-

* Mr. Harrington's Rite of Consecration, p. 82.

tuens, ut pars illa, quæ a Cancellis versùs altare dividitur, choris tantùm psallentium clericorum pateat. Ad orandum vero et communicandum Laicis et Fæminis, sicut mos est, pateant Sancta Sanctorum. Quem canonem capitulari suo inseruit Carolus Magnus, *lib.* 7, *cap.* 203."

Those who read the New Testament in the Greek will need no proof that *illuminated* is a proper name for the *baptised;* yet as Mr. Close in* another place, combining unfairness with irreverence, quotes a second inaccurate version of this sentence in the *Ecclesiologist* with a jeer at the word *unillumined,* he and those who value his opinion will pardon us for a reference to a few authorities. *Bingham* 1. iv. 1. The πιστοὶ, or 'Fideles,' bring such as were baptised, and thereby made complete and perfect Christians, were upon that account dignified with several titles of honour and marks of distinction above the catechumens. They were hence called φωτιζόμενοι "the illuminate": so the Council of Laodicea terms those that were newly baptized, Προσφατως φωτισθέντας. And Jobius in Photius οἱ φωτιζόμενοι. As S. Paul himself in the Epistle to the Hebrews twice uses the word "illuminate" for "baptized," in the opinion of most interpreters. The reason of the name is given by Justin Martyr, who says, "They were so called, because their understandings were enlightened by the knowledge that was consequent to baptism," &c. Again, xi. 1. 4. "Another effect of baptism was the enlightening men's understandings with Divine knowledge. Hence baptism had the name of φωτισμὸς, "illumination," as it frequently occurs in Chrysostom, Nazianzen, Dionysius the Areopagite, the Council of Laodicea, and many others." The Clergyman's *Vade Mecum* contains the following examples of this use of the words "illumined," "illumination:"—

"*Neo-Cæsarean Canons.* 12. If any one be *enlightened*† while he is dangerously sick, let him not be promoted to be a priest," &c.

"*Laodicæan Canons.* 3. One lately *enlightened* ought not to be promoted to the Sacerdotal Honour. 45. That after the Second Week in Lent none ought to be received in order to be enlightened. 46. That they who are to be enlightened, ought perfectly to learn the *Creed,* and rehearse it to the Bishop or Priest on Maundy Thursday."

"*Canonical Answers* of *Timothy,* Bishop of Alexandria, A. D. 380. 1. A lad of seven years old, or a man being a Catechumen, being present at the oblation, did eat of it through ignorance, what shall be done in this case? *A.* Let him be illuminated, *i. e.,* baptised."

"*Trullan Canons.* That none be baptised in oratories belonging to houses; but that they who desire Illumination, go to the Catholick Churches, upon pain of Deposition to a Clergyman, Excommunication to a Layman."

But we are occupying too much of our readers' attention with questions upon which they will agree with the *Ecclesiologist.* They will agree that chancels in times past contained a holy of holies, and that

* "But perhaps it requires a mind cast in a peculiar mould, and to be specially 'gifted with clearness of mental vision' in order to comprehend these hidden and deeper mysteries. 'The *unillumined* must not press in here!'"—*Close,* p. 32, l. 23.

† "*i. e., baptised;* for this was the common language of the Church in that age, of which see the learned Mr. *Wall's* excellent book."

our chancels ought to remain as they have done in times past; that illumination is a good synonyme for baptism; and that the unbaptised may not be admitted to the immediate neighbourhood of the holy altar. If therefore the *Ecclesiologist* had written—as it did not—what Mr. Close asserts it to have written, it would, in this particular at least, have written nothing amiss.

Mr. Close quotes from the *Ecclesiologist* a comment upon the Rubrick, "Chancels shall remain as they have done in times past," and then adds:—

"The palpable sophistry of this reasoning will be obvious to all---and the advantage taken of the words in italics---which might justify almost any residue of Popery to be found *then* in any church. The assertion that rood-screens have been used in the Church *from the beginning*---and that they are *primitive*---is either a play upon words---or simply untrue---as is the assertion relative to the reformed Church." p. 28, l. 5.

The sophistry however palpable is not obvious to us: nor do we comprehend the advantage derived from italics by the word *then*, unless it be that Mr. Close intends in this way to convey a more intelligible hint to his readers of the time when this Rubrick was inserted in the Prayer-Book, and to remind them that it was adopted in order to shew the disregard of English authorities for the objection to chancels entertained by some foreign interlopers, and would-be-reformers of our Services. It will indeed be obvious to all that the Prayer-Book, in ordering that chancels shall remain as they have done in times past, must be understood to order that chancels shall remain *as chancels;* that is to say, must not be thrown into the nave and made to form part of the body of the church, but remain a distinct and separate chamber. Now this distinctness or separation is formed principally by the screen, and the Rubrick, unless it be a nullity, must be held to sanction—nay command—the retention of screens. The same article in the *Ecclesiologist* from which Mr. Close quotes, also gives the opinion of Bishop Cosin upon this question. It is as follows:—"*And the chancels shall remain as they have done in times past.* 'That is, distinguished from the body of the church by a frame of open-work, and furnished with a row of chairs or stools on either side, &c.'"

The assertion that rood-screens have been used in the Church from the beginning, and that they are primitive, does not appear to be a play upon words: it is certainly not simply untrue: as neither is the assertion relative to the reformed Church. Suspicion of a play upon words will be best dissipated by a repetition of the assertions in plain words. Briefly then we assert 1, that the earliest descriptions of churches contain mention of a screen between the chancel, or place of the clergy by whatever name it be called, and the nave or body of the church accessible to the people. And 2, that the reformed Church not only ordered rood-screens in her Rubrick (as has been shewn), but defended them in her best divines, and retained, and to this day retains them, in her practice.

1. It would be wearisome at once and profitless to quote at large from authorities in proof of a point conceded by English divines of competent acquaintance with the originals. Bingham, viii. 6. 6., shows that in primitive churches *this place* (the chancel) was *separated from the rest by rails called* cancelli, whence comes "chancel." Sparrow, Rationale, 325, asserts: "The chancel was divided from the body of the church, *cancellis:* whence it is called the chancel. This was, as was said, peculiar to the priests and sacred persons." Bp. Beveridge *Pandect. Annot in Can. Conc. Nic.* i. writes: "Ex Ecclesiâ ad Bema jam transeamus. Hoc autem ab illâ tabulatis quibusdam ligneis separatur, quæ vulgo vocantur κάνκελλοι et κιγκλίδες, &c. Porro in ipsis cancellis vive fenestratis partitionibus ingressum quidem, sed non visum prohibentibus, relictæ sunt fores e Nao ad Bema ducentes, quæ dicuntur ἅγιαι πύλαι, et ἅγιαι θύραι, necnon ἅγια θύρια." If the evidence of these learned Englishmen be not allowed, the original authorities are at hand and may without difficulty be adduced.

2. Of the judgment of the Anglican Church respecting rood-screens, as attested both by her orthodox defenders and Puritan assailants, abundant evidence will be found in the pages of the *Hierurgia Anglicana.* It will there be found that rood-screens are required by Abp. Parker (p. 67), and Bp. Montague (p. 70), and Archbishop Juxon, that in 1634 the Bp. of Llandaff desired leave to bring a clergyman into the High Commission because he had "pulled down the partition between the chancel and the church" (p. 70); that rood-screens were stated to be general by Bancroft (p. 69), and the puritans (p. 90 and p. 193); that they were allowed by Bp. Parkhurst (p. 75), and defended by Hooker (p. 68), Abp. Laud (p. 74), and Bp. Beveridge (p. 71). And that the goodly rood-screen in S. Paul's was repaired and beautified in the time of Charles I. (p. 24); that the roodloft in S. Martin's, Leicester, was painted in time of Edward VI. (p. 67); that a beautiful screen of wood was erected in S. Giles'-in-the-Fields in the seventeenth century (p. 69). But why prove by testimony a question capable of settlement by ocular demonstration? Where in England is there a cathedral church or college chapel without its rood-screen? Where is the parish church or chapel of ease without its partition, if not in the proper position, yet at least in the shape of a rail fencing the sacrarium? So universally is the practice of the English Church in favour of rood-screens in one form or another, that the very persons who have ejected the stone table from S. Sepulchre's church (and Mr. Close will not reject the witness of friends, although disputing what he sanctions) have lately introduced an inadequate rood-screen in the shape of an oaken balustrade.*

"An arrangement is suggested by which to get rid '*of the ugly and objectionable reading-pue altogether.*' This is to be effected by '*a plausible interpretation of the term*!'

'Nor must we omit a plausible interpretation of the word READING-PUE in

* Ancient rood-screens are far more numerous than some people conceive; so numerous indeed as to excite wonder in those who consider the perishableness of their usual material and their exposure to destruction amid the scenes of violence which most churches in this country have witnessed.

this place, which *if* admitted ***will transform the assumed adverse Rubrick into an ally of decent arrangement. Reading-pue then may mean nothing more or less than a row of stalls.***'

It is thus that these professedly strict ***Rubricians*** transform an ***adverse Rubrick*** into an ally! It reminds one of the process of ratiocination, by which a ***horse-chesnut*** is proved to be a chesnut horse!" p. 28, l. 11.

Mr. Close's illustration will probably appear classical to his more juvenile readers, but those who have quitted the nursery will be inclined to dispute the analogy between it and the argument in the *Ecclesiologist*. And the more so, when we have supplied the clauses which Mr. Close's *suppressio veri* has omitted.

After recommending longitudinal seats in a chancel which we (with Bp. Cosin) conceive to be ordered by the Rubrick, the *Ecclesiologist* proceeds:—"By this arrangement the ugly and objectionable reading-pue will be altogether dispensed with; in behalf of which cumbersome piece of furniture nothing can be adduced save a Rubrick in the Commination-service, which orders that the *Priest shall, in the reading-pue or pulpit, say*, &c. Upon which it has been remarked that the words *reading-pue* and *pulpit* are probably synonyms for the place where sermons and exhortations are read; but if not, the reading-pue, being mentioned nowhere else in the Book of Common Prayer, and in no older book than that now in use, and having a substitute here provided for it in the pulpit, cannot upon the force of this Rubrick be obtruded upon a single church, but only may, where it already exists, be used upon this one occasion of the Ash-Wednesday service." The *Ecclesiologist* then goes on—although not bound to do so—to suggest that as in the seventeeth century "pue" was used for "stall," or a row of stalls, it is not impossible that reading-pue might also bear this meaning. But the interpretation was not material to the argument, which will retain its force even if "reading-pue" be taken to mean "second pulpit." We would however observe that the passages in the Commination-service to be said in the reading-pue or pulpit are not *prayers*, and that the devotional parts of that service are ordered to be recited at the Litany-stool. Let such therefore as introduce reading-pens into churches on the ground that the Rubrick in the Ash-Wednesday service contemplates a reading-pue, confine the reading-pens so introduced to the purposes contemplated in the Ash-Wednesday service, namely, to the reading of exhortations to the people. And let them also, for the sake of fairness, introduce and use a Litany-desk.

Mr. Close quotes a long passage from the *Ecclesiologist*, ending thus:—"Whether the Rubrick by *the north side of the Table* intends to point out the north-east corner of the chancel, or whether it allows the priest to stand some distance to the west of the altar, provided he places himself to the north of it, is a question which cannot here be positively determined. Some have thought the latter, and we incline to their opinion, and would venture to advise the celebrant to take his stand some feet to the north-west of the holy table." Upon this he comments as follows:—

"Some may be of opinion that the sin of laying a pair of gloves, or a handkerchief on the Lord's Table is by no means so great as the attempting to prove that

due north means *north-west*, and that to stand diagonally, at a distance from the table, is a compliance with the Rubric 'to stand AT the north side.' All the Rubrics imply that the minister is to be close at the table, and not at a distance from it:—'*he is to kneel down at the Lord's table ;*' '*to stand before the Lord's table ;*' 'to return to the Lord's table.' The Church never calls it the 'Altar ;' but these are sticklers from Rubrics! In their able hands 'adverse Rubrics' are speedily turned into 'allies'!"—p. 29, *init.*

Whether we are sticklers *from* Rubricks or not, we can scarcely pronounce before we ascertain the exact characteristics of sticklers from Rubricks. We certainly are not of those who conceive that a conscientious person, really desirous of obeying the injunctions of the Church, will be met by insuperable difficulties ; nor, on the other hand, do we imagine that the directions of any ritual can be perfectly plain and intelligible without the aid of a living interpreter. In the present instance, there certainly would appear to be some ambiguity: for, as was urged by the puritans, if our tables were disposed as it is ordered they should be disposed, and as they are now universally disposed, namely, Altarwise, then they have no *north side*, but only, as it seems, a *north end*. Wheatley asserts from Bp. Beveridge, " that wherever, in the ancient Liturgies, the minister is directed to stand *before* the Altar, the *north side* of it is always meant." Now Beveridge proves this with regard to the door into the διακόνικον, which, in the ichnography of an ancient temple given to illustrate his descriptions, is placed some distance to the west of the Holy Table. He therefore understood *north side* to allow at least a north-westerly position.

Again, if the words be understood to direct the priest to stand *due north* of the holy table, it is clear that the celebrant's position with reference to the altar will vary in various churches, according to the precise direction in which the particular edifice is built. Few old churches, perhaps, are built directly east and west; some modern churches are built directly north and south, or south and north, and most of them as their site seemed to recommend. We shall, therefore, have priests performing the same functions stand in different churches, some on the right, and some on the left, some before, and some behind the altar. It may be assumed that this is not the intention of the Church : Mr. Close seems to think it is so. How thankful then ought he to be to the C. C. S. for " the invention of an instrument called ' the Orientator !' " by which he may discover " *the exact bearing of each* church!" It may be most useful to him. May we ask, for instance, where he stands with respect to the table, when officiating in S. Paul's, Cheltenham, which, as he boasts (p. 25, l. 27), does not stand " due east and west?"

The Church, says Mr. C., never calls it the Altar. Now it may be asked, does the Church, when she reads Lessons, Epistles and Gospels, perform a dead unedifying task? or does she not rather make the words of Truth her own, and impress them upon her children for their direction and consolation? Certainly the latter supposition is the one which Christians will adopt. How then can the Church be said never to call it the Altar, while in words more sacred than her own she continues to direct us, " When thou bringest thy gift to the Altar,"

and to console us with the assurance that "we have an Altar?" The Bible calls it an Altar, and the Church dare not tamper with the Bible.

"An objection, indeed, which to some persons would be of great weight is admitted to lie against the Camden recommendations: viz. that numbers who now frequent the abbey must be excluded; but this is summarily dismissed!

'Neither have we considered ourselves called upon to suggest any means by which *such parts* of the service as the LESSONS or *sermon* could be *made more audible to a congregation partly in the nave*, as well because, as a matter of fact, the majority of those in the choir do not hear them now, AS BECAUSE SUCH DIFFICULTIES OUGHT NOT TO BE AN IMPEDIMENT TO THE ADOPTION OF THE PLAN WHICH WE RECOMMEND.'

It is thus on principle, and deliberately, these church-restorers despise UTILITY,—practically and theoretically admit that it is irreconcileable with their antient systems, so that if '*we will study utility we cannot be good architects*'—in other words, that for symbolic architecture, and mediæval systems of interior arrangement, they will sacrifice the convenience and accommodation of the worshippers, who it seems are only *expected* to hear 'such parts of the service as the lessons or sermon.' It will hardly be credited that these advisers of the Dean and Chapter of Westminster, add that 'THE PEOPLE'—that is, *the laity*—banished into the nave—'their proper place'—'*may see through the* HOLY DOORS—*the curtain being drawn aside*'! !'—pp. 30, 31.

We will not trust ourselves to characterize this extract, which seems to reach the very extremity of unfairness. It will hardly be credited (1.) that the Camden recommendations, so far from excluding numbers who now frequent the abbey, would multiply the accommodation manifold, by opening the whole nave, not indeed to sight-seers and music-hearers, but to devout worshippers; (2.) that usefulness has always been insisted on by the C. C. S. as an essential to good architecture; and (3.) that the curtain-passage has reference to the existing arrangements in the abbey.

1. Let it be remarked here, that Mr. Close, in pages 31 and 34, quotes the whole* of a Notice of the restoration of All Saints, Monk-silver, with the exception of a few important words. We shall supply them in this place, because there appears to be insinuated against us a wish to lessen church accommodation. The *Ecclesiologist* says, "Every pue has been turned out, [and succeeded by substantial open seats, with finely carved ends, in keeping with the beautiful ancient standards. By this means additional room has been gained for thirty-five worshippers]." Mr. Close omits the words within brackets.

This will illustrate the misrepresentation of the Camden recommendations respecting Westminster Abbey resorted to by Mr. C. The *Ecclesiologist* is charged with summarily dismissing and sacrificing the accommodation of the worshippers; whereas the real effect of the recommendation is thus described: "Then the services being sung with due solemnity by a full choir, it would be found that England would no longer be the only country in which people cannot worship in the nave which was made for them. Then there would be no want of accommodation, and if there were, the transepts and the choir-aisles

* Not however with complete consistency, for in p 31, l. 21, alterations are said to be "strongly condemned," which in p. 34, l. 14, are discovered to "meet with unqualified praise."

might be made available. And then might be seen one of those heart-stirring scenes which may yet be witnessed abroad, when the whole of some vast cathedral is crowded with reverent kneeling worshippers."—iii. 99.

2. Mr. Close's words, "*we will study utility, we cannot be good architects,*" are not contained in the *Ecclesiologist*, and are opposed to one of its recognized principles, as all our readers know.

3. It will be desirable to transcribe the words in the *Ecclesiologist* referred to by Mr. C.: "In conclusion, we must observe, with regard to the proposed plan of throwing open the transepts, that very few of those so accommodated will be in sight of the altar; but a great argument against admitting people into the nave is founded upon the circumstance that the rood-screen obstructs the view of the altar. The new plan therefore, besides being in principle wrong, is liable to the same objection in a higher degree; for people may see through the Holy Doors (the curtains being drawn aside), but they cannot see round the corner from the transepts to the altar." In other words, the people will be placed more conveniently in the nave than in the transepts: for in the latter they cannot see; in the former they may *(poterunt)* see, if the curtain now hanging in the roodscreen doors be drawn aside. Let our readers suppose that more accommodation than the choir supplies were required in King's College Chapel upon Lady Day, and it were suggested to throw the various chantries open for the reception of worshippers: would it be very popish to recommend the antechapel as a more fitting place for the new comers, because they may see through the Holy Doors (the curtain being drawn aside), but they cannot see through the wall between the chantries and the altar? Few, we are convinced, will think this an unwise or a wicked suggestion.

"'DEEPER AND MORE HIDDEN VIRTUES, ATTRIBUTED TO THE ANGELIC HARMONY OF BELLS!!!' The Cambridge Camden Society BELIEVES this, '*but will* not REST upon it!'"—p. 82, l. 18.

This charge is untrue, and the quotations incorrect.

"This is termed a *Hagioscope*, or holy gazing-hole; under the *Ritual* of the *Camden* Society. Such an accommodation may again be needful, and its restoration is therefore very 'gratifying'!!"—p. 33, *ad. fin.*

As Mr. Close thinks it worth his while to repeat this falsehood, there is nothing for it but a repetition of our contradiction. The restoration of a Hagioscope is nowhere in the *Ecclesiologist* said to be "*very gratifying!!*" Candour forbids us to congratulate Mr. Close upon the use he has made of his etymological researches. We recommend to him a more diligent use of the telescope—or distant gazing-hole—of truth, and a temporary surrender of the microscope—or little gazing-hole—of criticism.

"S. Anne's, Lewes, does not meet with such unqualified praise. 'The altar and the rails are vile.... a shallow, meagre attempt at a Norman porch is added;'

but—'there is'—as it should seem to be one redeeming circumstance—'*a fairly shaped cock on the weather rod;* but, absurdly enough, it is surmounted by a ball'!! (p. 158.)" p. 34, l. 18.

To meddle with this pleasantry will be thought merciless, but as an example of Mr. Close's method of illustration, we copy part of the *Ecclesiologist's* account, which, according to Mr. C., notices but one redeeming point:—

"*S. Anne's, Lewes.*—This church, one of the most curious specimens of Norman and Transition work, in Sussex, has lately undergone a thorough restoration, at the expense, we are credibly informed, of £1400 or 1500. In many respects the arrangements are commendable. The chancel has been freed from pues; open benches, with poppy-heads introduced; and a large space round the altar left free from even these....Capitals, strings, and windows, inside and out, have been decently restored....The nave has a fair open roof, though the interstices between the rafters are ceiled or painted."

There are more redeeming circumstances here than in some sermons we could mention.

"Why 'there is no consecration of the water' in private baptisms does not appear. The Rubrick 'enjoins that they shall say as many of the Collects appointed to be said before in the form of public baptism, as the time and present exigence will suffer,' certainly implying that *all* might be read if there were time. And *Wheatly* states that at *least* the prayer of consecration should be said." p. 37, *ad fin.*

It is satisfactory to find that Mr. Close admits a consecration of the water in holy baptism, and that he pleads for its use wherever practicable. Still he has no ground here for an attack upon us; for in the Answers to Correspondents, to which he himself refers (p. 38, l. 3.), it is said: "Of course we did not mean that no clergyman uses it; but merely that it was not required by our, any more than by the other branches of the Western Church, and that no one could possibly imagine it to be of the essence of the Sacrament."—*Eccles.* iii. 160. Mr. Close, too, presses Wheatly's words into a sense they scarcely bear. We are sorry to remark this, as the only authorities quoted against us in the course of this sermon are Count de Montalembert, Wheatly, and Dr. Kalley; and since we cannot admit foreigners or presbyterians as evidence, it would have been pleasant to find Mr. C. dealing fairly by his single Church-of-England witness. Wheatly says nothing of "*at least*," and gives simply his own recommendation, without urging any order of the established Church. It will be well to quote at length, and we hope that the first part of what follows, which is the author's private notion, will not be deemed by Mr. Close more worthy of attention than the conclusion, which is the law of the Church.

"And here I humbly presume to give a hint to my brethren, that the prayer appointed for the *Consecration* of the *Water* be never omitted. For besides the propriety of this prayer to beg a blesssing upon the Administration in general, I have already shew'd how necessary a part of the Office of Baptism the primitive Christians esteem'd the Consecration of the Water.

"And here it is to be noted that by a Provincial Constitution of our own Church, made in the year 1236 (the 26th of Henry iii.), which is still in force, neither *water* nor *vessel*, that has been used in the Administration of Private Baptism is afterwards to be applied to common uses. But out of reverence to the Sacrament, the *water* is to be poured into the fire, or else to be carried to the Church, to be put to the water in the Baptistery or Font: And the vessel also is to be burnt, or else to be appropriated to the use of the church,* perhaps for the washing of the church linen, as Mr. Linwood supposes."†—*Wheatly, App.* i.

"The *Romish sympathies* of the *Ecclesiologist* are discovered in no ordinary degree in a review of the life of this gentleman; an architect and member "of the religious order of S. Dominic.'"‡

The words placed between inverted commas by Mr. Close are not found in the *Ecclesiologist.*

"The authoress is strongly censured for suggesting 'that there is a degree of superstitious excess of splendour in the *vestments of the Church* of Rome.'..... Her speculations, too, on the origin of *Christian symbolism* may be regarded as *almost profane.*' (p. 121). She is guilty of connecting it with heathen mythology!" p. 42. l. 8.

Both of the quotations here from the *Ecclesiologist* are incorrect, and unfairly handled, as the originals will abundantly prove. They run thus: "We dislike excessively feeble comments, which are meant, we suppose, as sops to a large class of objectors, such as one on the "superstitious" excess of splendour arrived at by the Church of Rome (p. 24). We much regret that the writer should have indulged (p. 133) in speculations as to the origin of Christian symbolism, which may be regarded as almost profane. Her theory seems to be that it arose from a desire to "conceal under the forms of paganism the practice of Christianity." If so, we should not surely wish to retain it." Remark were vain; for although, perhaps, Mr. C. does not "dislike excessively feeble comments," yet in our opinion they are better omitted.

"A laudatory analysis of this paper is then given by the official organ of the society:

"'The method employed in establishing THE CHURCH' is described. 'An oratory' was first built; 'these buildings have well-defined nave and chancel,' a characteristic of vital importance in the eyes of the society. 'An interesting description followed of the Cathedral Church at Funchal, and of *its noble ecclesiastical establishment.* The interior is fitted and *decorated with much* costliness, and the *plate and ornaments are very sumptuous.* The present state of *Church art,* and of the Church itself in the island, is very low, but not without *encouraging signs*!' The remedy for raising the tone of things recommended is the introduction of 'the publications of the Cambridge Camden Society, already not unknown to the clergy,'—*i. e.* the Romish priests,—'as likely to be of some service in recalling a better state of things.'" p. 44, l. 10.

This extract contains misrepresentations, which we will specify after having made some admissions. By "THE CHURCH" is certainly meant the Church of the island, and not the Church of England; by "the Clergy,"

* "Bp. Gibson's Cod. i. 435, and Johnson's Eccl. Laws, 1236, 10."
† "As cited by Mr. Johnson, *ibid.*"
‡ "No. XXXII., May 1844, p. 121-126."

the priests of the island, and not foreign physicians; an ecclesiastical establishment like that at Funchal we certainly think "noble"; well defined nave and chancel certainly appear a characteristic of vital importance in our eyes; and we do consider the publications of the C. C. S. likely to be of some service in recalling a better state of things. But it is not so much the establishment of the Church, as of parochial divisions which is described, and the publications of the C. C. S. are not recommended as the remedy for raising the tone of things. Since this will be our last extract, we feel emboldened to quote at length:—

"The Rev. B. Webb read a paper on the ecclesiology of Madeira, communicated by the Rev. J. M. Neale, now a resident in that island. It gave an account of the discovery and colonization of Madeira, with a particular description of the method employed in establishing the Church, and in making parochial divisions. An oratory *(ermida)* was built in each district, and became the nucleus of the future parish. These buildings have well defined nave and chancel. An interesting description followed of the Cathedral Church at Funchal, and of its noble ecclesiastical establishment. The style is Flamboyant, adapted to the climate, by having very few and small windows, and nearly flat roof. The interior is fitted and decorated with much costliness; and the plate and ornaments are very sumptuous. Mr. Neale then briefly described some of the other churches in the island, and brought his historical sketch down to the present time. The Jesuits were introduced into the island in 1560, to supply the place of the clergy, who had been massacred by a party of French Huguenots, which had taken Funchal, and held it for fifteen days. The present state of Church art, and of the Church itself in this island, is very low, but not without encouraging signs. Mr. Neale concluded with expressing a hope that the publications of the C. C. S., as they were not unknown to the clergy, so they might be of some service in recalling a better state of things." —*Eccles.* iii. 117, 118.

With a notice of some trifling inaccuracies, we conclude our examination into these figments of an uncandid religionist. "Meek devotion" is printed "much devotion," p. 15, l. 2; "hollow hood" is printed "holy hood," p. 15, l. 33; "re-established" is printed "established," p. 18, l. 38; the reference is omitted p. 28, l. 27; the reference is also omitted p. 29, l. 27; two sentences in different pages are printed together, without any mark of hiatus, p. 30, l. 27; "creating" is turned into "erecting," p. 31, l. 27; while a wrongly printed "adhac" is *not* changed into "adhuc," p. 29, l. 17.

But we will detain our readers no longer. In one of the last eight numbers of the third volume of the *Ecclesiologist* occurred a review of Mr. Close's pamphlet against architecture, ending in these words: "We would recommend Mr. Close, when next he brings a charge against us, to quote from our own accredited writings, and not from the communications of our correspondents." This recommendation has been followed

in a manner we could not have anticipated from an honest man. The Fifth-of-November sermon quotes from accredited writings, but falsifies where it quotes. We must now recommend Mr. Close, when next he brings a charge against us, to quote from our own accredited writings, and to quote fairly. Perhaps upon the whole, it will be safer for him not to bring charges at all.

"THOU SHALT NOT BEAR FALSE WITNESS AGAINST THY NEIGHBOUR."

THE ARCHITECTURAL ROOM AT THE ROYAL ACADEMY. 1845.

THE sight of the Architectural Room of the Royal Academy must, for the last few years, have given more or less both of pleasure and of pain to good ecclesiologists: of pleasure, because it shows, even in some of its more tasteless contents, that the appreciation of the decorum of holy things is on the increase, that people have begun to find out that Grecian and Norman are not the appropriate styles for churches; that the altar should be the crowning point of every place of worship; that fonts should be of stone:—of pain, because with this growing appreciation, there is evidently so much of haste, of display, of ignorance of first principles, of unreality, of eccentricity.

The ecclesiastical portion of the architectural room this year, with which we are alone concerned, is decidedly, to use a homely phrase, far from up to the mark. We miss many a name of sterling worth, and many of popular reputation, and as will appear, we have much to object to the works of those architects which are exhibited. The Third-Pointed style decidedly predominates; and of the remaining churches, nearly all are of the first age. "Telling on the Committee" is too clearly the leading idea of not a few of the designs. Middle-Pointed hardly occurs.

Mr. Railton leads off with a First-Pointed church, erected for the Metropolis Churches' Fund (1099). We are sorry not to be able to praise it. The same gentleman contributes an interior of Ripon Cathedral (1128), showing the effect of the plaister "assimilated Norman" groinings in the transepts, which by the way are First-Pointed. Our opinion of this proceeding has been already given in our first series.

Mr. J. Clark exhibits an external design contributed in limited competition for the new church of S. Mark, in Hamilton Place (1105), which if it have aisles, and be not spanned by one vast roof, is deserving of some commendation. The vestry however is incorrectly placed, and the pedimental buttresses are very unsatisfactory to our eye. Another design for the same church, by Mr. G. Legg (1139), we cannot approve.

Mr. J. Little has two churches. The first (1134), intended to replace the old church of S. Andrew, Fairlight, near Hastings, is entirely modern in feeling. The tower is capped by battlements, and has the

corner beacon turret of Kent, both features of a later style than that chosen for the church. His second,—a church to be erected in S. John's Wood (1286), is not good: the style is Third-Pointed, while the arrangement and intended effect are First-Pointed.

Mr. S. H. Hakewill contributes (1145) an interior view of Kentish Town church, showing the alterations now in progress. The drawing is profusely illuminated with crosses.*

Mr. E. C. Hakewill exhibits a drawing of his new South Hackney church, a cross church, tame and unsatisfactory.

No. 1146 is an interior of a church, with galleries and no aisles, in poor Third-Pointed, by Messrs. Stevens and Alexander. It is best described as a *capriccio* on S. Paul's, Wilton Place.

Mr. F. C. Penrose, with much boldness, contributes sketches for the exterior (1228) and interior (1066) of a cathedral or collegiate church. We advise him to aim lower, at least at first. The "cathedral" is Middle-Pointed, and externally far too foreign in its character. We may however say this for it, that it decidedly is not a parish church enlarged. It does not claim detailed criticism.

Mr. Cottingham has sent an external view of the church of S. Helen, at Thorney, Nottinghamshire (1179), which he is building. It is in the Norman style, and presents nothing which we can praise, excepting the length of the chancel.

Mr. Derick has sent two interesting contributions; 1220 is a drawing of the new Choristers' School and Master's House, to be erected at S. Mary Magdalene College, Oxford,—a work which this gentleman gained in a competition, in which Mr. Pugin was one of the competitors. The building possesses considerable merit. An effect both solid and picturesque is produced with simple materials. Perhaps there is too evidently an effort in it. 1291 is the "interior of an Anglican church now in the course of erection," taken just west of the rood-screen. The church, which is Third-Pointed, is of lofty proportion, and the screen is good, excepting in the manner in which the portal is carried upwards to bear the Cross, which breaks the horizontality which should always characterize the rood-beam of a *wooden* screen. We trust the church itself will be as highly decorated as it is represented in the drawing.

Mr. R. W. Billings exhibits (1255) a screen for the Vicar's Chapel in Malvern Priory, executed by the new patent machine. The screen is overdone, especially the parapet, which is extravagant, and appears as if intended to test the powers of the machine.

Mr. E. B. Lamb gives, besides an obituary window and monument (1229), some laboured designs for the Choristers' School, S. Mary Magdalene College (1256); a village school (1242), and a new chapel at Holloway (1259), which last is Third-Pointed, and all front.

Mr. H. Clutton appears twice successively (1265, 1266.) The first is a cemetery chapel looking like a chapter-house gone mad. The second, an internal view of S. Jude's, Bethnal Green, now erecting, is deserving of severe condemnation. It is a huge Romanesque preaching-

* A review of this church will be found in the present number.

house, which being in the picture divested of the galleries it is clearly meant to contain, and being a little dressed up, is made to appear solemn and basilican at a distance. It has no aisles, and is apsidal. The precise reason for the arrangement of windows, lower range and clerestory, might seem mysterious to those who do not recollect the invisible galleries. The whole mass appears to groan under what is made to look like a ponderous barrel-vaulted roof.

We cannot praise Mr. C. Innes's design for a church (1272). The prize of boldness is due to Mr. H S. Coleman, who exhibits a design for a church (1274) in the classical style of Nash and Soane. Truly this gentleman is *ultimus Romanorum*.

Messrs. Gough and Roumien send a design for a church and Elizabethan buildings, to be erected in Tollington Park, Holloway (1282), a strange mass, looking like a travestie of S. Catherine's Hospital, Regent's Park.

1285 is the east end of All Saints, Thelwall, "as originally designed, but *subsequently altered*," by Mr. J. M. Allen. A semi-Catholic structure, without depth of chancel, and yet contriving to contain sedilia and credence. We have already criticised the design.

We omitted 1266, which is a design for a cross church, with central spire, by Messrs. Stevens and Alexander, which is proposed to be erected near London,—a building of the Third-Pointed style, showy at a distance, but unsatisfactory when examined.

Before we quit this subject, we must advert to one design, which, though no church, is yet so horrible a caricature of church architecture, as to call for our loud condemnation,—a design for a country house, by Mr. C. Burton, made to look like an impossible cathedral, with a central spire, which being surrounded with galleries, has a peculiar and Chinese aspect, and is, as we are told, to be ascended by machinery. We should suggest *pro bono publico* that any one who is bold enough to build this house, should never be allowed to descend from his tower.

In conclusion, we must exclaim against the architectural room, which is itself of very small dimensions, not being exclusively reserved for architectural drawings. At present this important branch of art is most inadequately provided for at the Royal Academy. Perhaps if the accommodation were better, the character of the architectural exhibition might be improved.

REPORT OF THE FORTY-THIRD MEETING OF THE CAMBRIDGE CAMDEN SOCIETY.

On THURSDAY, April 24, 1845.

The Venerable the President took the chair at half-past seven. Two new members were balloted for and elected:—

Street, G. E. Esq., Cornwall Terrace, Lee, Kent.
Street, T. H. Esq., Cornwall Terrace, Lee, Kent.

The following report from the Committee was then read by the Rev. B. Webb, M.A., Honorary Secretary:—

The Committee have to announce the publication of the Elevations, &c. of the Chancel of All Saints' church, Hawton, Nottinghamshire. The copies will be forwarded to subscribers at an early opportunity.

They take this opportunity of strongly recommending to the members a proposed work on Decorative Architectural Painting, by Mr. E. L. Blackburne, F.S.A., architect. This work, to be published in parts, will contain coloured plates, representing the decorative colour of cielings, screens, roof-beams, architectural panelling, &c.; and is likely to be very useful now, when the employment of colour is becoming more general. The Society will head the list of subscribers, and the Committee hope that many of the members will encourage the undertaking.

The Committee have now to address themselves to the question of the proposed dissolution.

The members are probably aware, that at a meeting held on February 13, 1845, the Committee concluded their report with the following announcement:—

"The circumstances just communicated to the Society by the President demand from the Committee, at this the earliest opportunity, a statement of their view as to the manner in which these announcements ought to affect its conduct at the present juncture.

"The retirement of two of its episcopal patrons, accompanied in the case of one of them by a public expression of disapprobation, and followed by that of the Chancellor and his representative, have appeared to them to place the Society in a position incompatible with its character as an association of members of the Church and University. They feel satisfied that any advantages which might be expected from its continued operations would be insufficient to counterbalance the positive evil that must result from even an apparent disregard of the sentiments of those invested with authority. They therefore recommend unanimously that the Society be dissolved.

"This recommendation can only be carried into full effect at the anniversary meeting. Till then the ordinary meetings, which have been already convened, will be held *pro forma* for dispatch of necessary business. The interval will be occupied in winding up the Society's affairs. The recommendation now announced will be submitted to that meeting for, what the Committee earnestly hope it will receive, its ratification."

And at the next meeting, held on Thursday, March 6, 1845, the following notice was given, and published in the *Cambridge Advertiser*,—

"The Committee give notice, in pursuance of Law XVI., that at the next meeting, April 24, they will propose that the 16th law of the Society be suspended on the anniversary meeting, May 8, in order to facilitate the general discussion of the recommendation of the Committee, which will be submitted to the members.

"They have further determined that non-resident members shall be allowed to vote on that occasion, by proxy. Forms of proxy will be furnished to each member at an early opportunity."

[Law XVI. is as follows:—"No motion or communication shall be laid before the Society until it has been approved by the Committee. No alteration shall be made in any law of the Society without notice having been given at the previous meeting."]

The Committee beg leave to withdraw the above notice given for this evening, and now to give notice, that on May 8, previous to the consideration of the question of dissolving the Society, they will propose that law XVI. be suspended for that meeting.

It was the intention of the Committee, on the anniversary meeting, to propose a resolution to the effect that, after the necessary arrangements should have been ratified for settling the affairs of the Society, the Society should be dissolved.

They felt it, however, to be their duty, in a case so weighty and delicate, to take no definite step without the advice of counsel; and having laid a case carefully prepared, before the University Counsel, the Attorney-General and Professor Starkie, they have received, only yesterday, an opinion, which, with the questions submitted, they here subjoin.

"1st. Whether the Society can dissolve itself by a vote of a majority of the members present at the anniversary meeting on the 8th of May next, such majority not being a majority of the whole number of the Society? If not, can the Society dissolve itself in any other, and what manner? and what preparatory steps ought to be adopted, and what mode of proceeding in particular and in detail ought to be pursued to accomplish this object?

"2nd. Assuming that the Society can be dissolved in such way as you may advise, can the members present at the meeting on the 8th of May next adopt resolutions for the appointment of a Committee to be empowered to dispose of the funds of the Society in the manner then to be proposed?

"3rd. In case you think that non-resident members can vote by proxy, in what form would you recommend such proxy to be worded, and will it be liable to any and what stamp duty?"

1, 2. "No provision being made by the laws of the Society for a dissolution, we are of opinion that a dissolution cannot be duly and completely effected in the manner proposed in the first query, that is, by the resolution of a majority of members present at a meeting, such majority not being a majority of the whole members of the Society; and that, in strictness, no consent even of a majority of the whole Society can have the effect of wholly dissolving the Society, so long as members remain who are desirous of its continuance, although it is competent to such majority or such of them as think fit to withdraw themselves from the Society. In order to a complete dissolution of the Society we think the consent of the individual members constituting the Society ought to be obtained. We therefore recommend that a letter should be addressed by the Committee to each of the other members, signifying their recommendation of a dissolution under existing circumstances, and announcing a general meeting for the purpose of dissolving the Society, and of adopting measures for disposing of its funds, and requesting each member to attend personally or by proxy, or previously to the meeting to signify by a letter addressed to the Committee the assent of such member to the proposed dissolution, and to the mode of disposition which may be agreed

upon at such meeting. It is more especially desirable that the consent of those subscribers who have compounded by the payment of 10 guineas each should be obtained, and that provision should be made for returning their subscriptions.

3. "The party appointing a proxy may state that, being a member of the Cambridge Camden Society, he hereby appoints M. N. to act as his proxy in voting at a meeting of the Society to be held in pursuance of the notice, on the day specified, upon all questions to be determined at such meeting, according to the notice issued. Objection to such an appointment, without a stamp, was taken in the case of the Monmouthshire Canal Company *v.* Kendall (4. B. and Ald. 456), but as the question was not decided in this case, it is still subject to doubt. Although we think it probable that in the present case no objection would be taken for want of stamp, it seems to us better that each member should signify his assent or dissent by letter rather than appoint a proxy.

"(Signed) W. W. FOLLETT.
THOMAS STARKIE."

"*Temple, 22nd April*, 1845."

As it is obvious from this opinion, that the dissolution of the Society cannot be effected except by the unanimous and expressed assent of every member, and that therefore the resolution which was to have been proposed would be nugatory, if carried, the Committee propose to take the sense of the Society with respect to the expediency of attempting to effect the dissolution in the manner recommended by counsel. The following resolution is therefore suggested, in the place of the one originally proposed. In compliance with the advice of counsel, the votes on this question will be taken by a form to be signed by each voter. "That the Committee to be elected at this meeting be instructed to adopt measures for dissolving the Society in a legal way."

The Committee might here consider their duty discharged to the Society; but they have not felt themselves at liberty to overlook either the improbability of accomplishing a measure which any one dissentient member of our Society would have it in his power to impede, or the obligation incumbent upon them to contemplate and provide for the rejection of the proposed resolution; invested as they are with the office of originating every measure on which the Society can be required to deliberate. And these considerations have been pressed upon them more closely by the receipt of memorials from sister Societies and from a large body of resident members, as well as by communications from absent members, including some of high station and authority, and by the expression of public opinion conveyed through the press. The object of such communications, it need scarcely be said, is to suggest the enquiry whether the Committee cannot propose some way, short of the abrupt and final determination of the Society's labours, for obviating the difficulties which induced the Committee to suggest its dissolution.

The Committee have felt it to be due to the rights of membership possessed by these parties, not less than to the earnestness of their appeal and the weight of their opinion, to revolve in their minds the several interests implicated in the contemplated decision of the Society, and the different methods, with their several consequences, by which their desire might be accomplished. They have, however, hitherto abstained from even the intimation of an opinion on the subject, lest they should seem to damage their own proposal by suggesting an alternative.

Having waited till the last moment at which notice could be given of any propositions to be submitted regularly to the Society at the anniversary meeting, in the hope that suggestions might be received from other quarters which might supersede the necessity of their intervention, they have resolved to announce that in the event of the proposition for taking steps to dissolve the Society being negatived, resolutions will be proposed, such as shall appear to the Committee to present an arrangement to which they can be parties, and by which, in their opinion, the Society can continue to subsist in the spirit of its original constitution, and consistently with duty, usefulness, and honour.

The suspension of the 16th law, if carried, will put it equally in the power of every member to propose any measure which may appear to him expedient.

After the conclusion of the report, the meeting, which had been held *pro formâ*, adjourned till May the 8th, the sixth anniversary meeting of the Society.

FORTY-FOURTH ORDINARY, AND SIXTH ANNIVERSARY MEETING OF THE CAMBRIDGE CAMDEN SOCIETY.

On May 8, 1845.

Appended to the present number will be found a long report of this meeting, together with a paper from the Committee, explaining the position of the Society, and containing a reply to a "Statement" circulated by some disaffected members of the Society, who, from mortification at their defeat, or from whatever other reason, have not only withdrawn from the Society, but have actively endeavoured, under various pretences, to cause others to follow their example. These docu-

ments sufficiently explain themselves. We need only congratulate our readers that the labours of the Cambridge Camden Society are to be continued, and that the Society has been weeded of some who never sympathized with it, and never gave it any assistance. The Society has more work than ever demanding its energy: and we hope that the difficulties which it has met and surmounted are the true marks that it is engaged in a good work.

OXFORD ARCHITECTURAL SOCIETY.

A meeting was held on April 16, 1845. The President took the chair, and the following members were elected:—

Rev. T. Bowdler, M.A. S. John's College, Cambridge.
R. M. Benson, Esq., Christ church.
F. B. Guy, Esq., Lincoln College.
Mr. O. Jewitt, Headington.

A list of presents was read; and it was announced that Mr. Hussey and Mr. Scott had withdrawn from the committee, and that Mr. Jones, of Trinity College, and Mr. Merriman, of New College, had been elected in their room.

A letter was read from Mr. Ellacome about a brass in Waterpery church, and another from Mr. Willement, containing strictures on an incorrect statement made at a former meeting by Mr. Parker, that Mr. Willement had copied the paintings in the roof of the Temple church from those at Liege.

Mr. Millard then read a paper "on the style of architecture to be adopted in colonial churches." He announced that the design sent out by the society for the memorial church at Colabah had been returned, with the report that its cost would be very far beyond the estimate, and that it was wholly unsuited to the climate and circumstances, and that nothing could be done till an entirely new design was given. Mr. Millard proposed the following divisions of the colonial dioceses: "1. Those which have a national style of their own, of old standing, in temples, domestic buildings, &c. 2. Those which have no national style, and whose inhabitants have hitherto proceeded no further in architecture than huts, caves (?) or tents."* The writer proposed that colonial churches should resemble native architecture in their leading features, but should have the details Christianized. He recommended the wooden churches of Norway as models for those dioceses where wood was the only available material.

Some discussion ensued about the fairness of the charge of utilitarianism, brought against Mr. Pugin, in a paper by Mr. Jones, at a previous meeting.

The next meeting was held on April 30, and the following members were admitted:

Rev C. Boutell, M.A., Trinity College.
Rev. G. Warriner, Bloxham Grove, Banbury.

* We would rather propose the following division:—
1. Dioceses possessing the same, or nearly the same climate as our own country.
2. Dioceses which do not.
a. From excessive cold.
b. From their tropical, or quasi-tropical situation.
The last class is by far the most important, and they may be thus subdivided:
(1.) Those in which the Oriental Church has, or has had, churches: *e. g.* Syria, Egypt, Persia.
(2.) Those in which the Latin Church of the Middle Ages had churches: *e. g.* Palestine.
(3.) Those in which the Latin Church erected churches during the period of its earliest missions: *e. g.* (arranging them chronologically), Morocco, the Canaries, Madeira, the Azores, Cape de Verd, India, Brazil.

Rev. F. M. Knollis, M.A. Fellow of Magdalene College.
F. R. Hepburn, Esq., Christ church.
R. R. Lingard, Esq., Brasenose College.
C. M. Robins, Esq., Oriel College.

The President announced that Mr. Parkins, from ill health, had resigned the office of secretary, and that W. B. Jones, Esq. B.A., of Trinity College, had been elected in his room. He also announced that the members of the Architectural Society for the Archdeaconry of Northampton had been admitted to attend the meetings of the Society.

Mr. Jones read a prospectus in behalf of the Restoration of Dorchester church, which had been undertaken by the Society.

Some further discussion ensued on the palimpsest brass in Waterpery church.

Mr. Parkins read a paper containing "An account of Gresford church, Denbighshire, a specimen of the late Perpendicular style." He divided ecclesiology into two branches, "Factological" and "Theoretical," and wished that theory and facts should be always united. He described the plan of Gresford church, and its noble roodscreen, to the restoration of which he gave qualified praise, although cast iron had been in part employed. He concluded an interesting paper with an inquiry as to the builders of the present church.

Mr. Markland made some remarks on the improvement of sepulchral monuments, and Mr. Freeman on the omission of the chancel arch in Romanesque churches in the neighbourhood of Northampton. Some conversation followed upon supposed confessionals.

A meeting was held on May 14, and the following members were admitted:

Sir Brook W. Bridges, M.A., Oriel College.
Rev. J. Bellamy, M.A., Fellow of S. John's College.
H. Dyson, Esq. Merton College.
R. Vincent, Esq , Brasenose College.
W. G. Tupper, Esq., Trinity College.
F. Meyrick, Esq., Trinity College.

The President announced that for the sake of greater regularity, a report would for the future be made by the Committee to each meeting of the Society, instead of the desultory announcements of business which have hitherto taken place.

The following Report was then read by Mr. Freeman:

"The chief subject of interest which the Committee have to report this evening is the farther arrangements for the restoration of Dorchester church. A Sub-Committee consisting of three members of the Committee, the Treasurer, Mr. Parkins, and Mr. Freeman, has been appointed with authority to collect subscriptions, and to carry on the general business of the restoration with the co-operation of the parish authorities, and under the control of the Committee. With regard to the first branch of the duties of the Sub-Committee, it has been agreed to solicit subscriptions personally of all resident members of the Society, which has been already commenced, and it is gratiying to have to announce, that during the few days which have hitherto elapsed, scarcely any refusals have been met with from members of the Society, and several very liberal donations have been paid or promised. It is hoped that there will be no lack in other members in following this example, and that sufficient funds will be raised to commence at least the first and most necessary portion of the repairs before the Long Vacation. The church was inspected personally yesterday by two members of the Sub-Committee, in company with the architect and some of the parish authorities, and they may safely say that the necessity of speedy repair, as a mere matter of safety, is becoming every day more apparent. It is most pleasing to announce that the Vicar and Churchwardens (of whom the former and one of the latter are members of the Society) enter most fully and zealously into the designs of the Committee; while the Lay-Rector has done, what

was perhaps all that could be expected from a member of another communion, in giving, in a most obliging manner, every facility for carrying on those parts of the restoration which affect the repairs of the chancel.

"The Committee cannot but briefly allude to the decision come to with regard to our sister society at Cambridge, which has decided by a large majority to prolong its existence. They may, perhaps, be allowed to hope that, as the principles on which its dissolution was proposed were those of the most loyal submission to ecclesiastical and academical authority, so in its renewed form its zeal and energy may not be diminished, while its directors may learn from experience to abstain from those expressions of opinion on matters not coming within its province, which have brought down on it the censure of constituted authorities, and, as they cannot but think, greatly diminished its influence and power of advancing the holy cause we have all so much at heart.

"The Committee consider it necessary, in consequence of mistakes which have arisen in several quarters, to announce that the Society is in no way connected with, or responsible for a work called "Designs for Churches and Chapels in the Norman and Gothic styles, by several architects." The seal presented by the late Secretary to the Society is to be engraved, and will in future mark the Society's publications.

"The Sub-Committee appointed to provide tracings of stained glass have already commenced operations, and several tracings have been made under their directions. It is hoped by the Committee that members of the Society generally will be induced to follow the example of those who have already added to this collection.

"The presents* received since the last meeting have not been so numerous as on some former occasions. There is, however, among them a brass of historical interest, that of Sir Thomas Bullen, Earl of Wiltshire, father of Queen Anne Bullen. This is presented by Mr. Robins, of Oriel College, a newly-elected member, but one who has manifested both zeal and liberality in presenting the Society with many of these interesting memorials.

"The Committee have also to call the attention of members to a new feature in its collection of antiquities, namely, the impressions of ancient seals presented by the Principal of Brasenose College, and other members. Arrangements have been made to provide for the placing of them in due order, and it is hoped other members will add to the collection, as such impressions are exceedingly valuable in many respects bearing on the study of ecclesiastical antiquities.

"The Committee most earnestly request members to attend to a request put forth in the Secretary's notice at the beginning of the present term, namely, that all communications, presents, &c., intended for any meeting, should, whenever it is possible, be forwarded to the Secretaries on or before the preceding Saturday. The Committee would thus be able to arrange the proceedings of each meeting in an orderly and business-like manner, whereas at present great hurry and confusion is often occasioned by members bringing forward letters and presents at the very last moment, when it is quite impossible for the President or Secretaries to give them the necessary attention, or bring them before the Society in the manner which they often deserve. They have also to request that all communications on the affairs of the Society be made to the President or Secretaries, except when they relate to subscriptions or payments, in which case the Treasurer is the only person authorised to transact business.

"The Committee have finally to announce, that during the Act Term the Society's Room will be open from 7 to 8 o'clock in the evening in addition to the usual time."

Mr. Jones then read a second paper "On Uniformity considered as a principle in Gothic Architecture." After recapitulating his former paper, he proceeded to lay down that the law of Gothic beauty was unity seen in a plurality and variety of particulars. The vertical principle, as essential to Gothic architecture, he considered symbolical, in the primary sense of the word. For an instance of unity of effect, he quoted Salisbury Cathedral.

Mr. Parkins remarked upon the paper that such inquiries, though ingenious, were of little practical utility.

The conversation on Palimpsest brasses was again renewed.

* Several presents received this evening were presented after this was written.

A meeting was held on May 28, and the following new members were admitted:

Rev. G. G. Parry, M.A., Fellow of Lincoln College.
C. B. Bicknell, Esq , Exeter College.
E. H. Burrows, Esq., Balliol College.
A. V. Walters, Esq., Oxford.

Mr. Jones then read the Report of the Committee:

"The Committee have to report to the Society, that it is in contemplation to make improvements in the Society's room. At present its small size and inconvenient form precludes any thing like a methodical arrangement of the numerous specimens of mediæval art now in the collection of the Society; while it scarcely affords accommodation for the members at the ordinary meetings. It is intended, if it can be effected at a moderate expense, to remedy these evils, and at the same time to improve the approach, which is at present highly inconvenient.

" The Committee have determined to publish the interesting paper on Romsey Abbey Church, in Hampshire, read before the Society in Michaelmas Term, 1844, by E. A. Freeman, Esq. of Trinity College. A new edition of the drawings of Littlemore Church has been already issued, and a copy lies on the table of the Society.

" Among the presents received by the Society since the last meeting, is a very large and interesting collection of rubbings of brasses from Norfolk and Suffolk, presented by the Rev. R. M. White, D.D., of Magdalen College. Mr Robins, of Oriel College, has also presented a collection of rubbings, among others some from New College Chapel, which are remarkable for the excellence of their execution.

" The Sub-Committee appointed for collecting tracings of stained glass, have reported that they are at present employed on the windows in Merton College Chapel.

"The Sub-Committee appointed for the purpose of making arrangements for the restoration of Dorchester church, have also reported progress to the Committee. They have decided upon printing the list of subscribers, and issuing a second circular."

Mr. Freeman read a paper on the "Architectural Antiquities of the Island of Jersey." He remarked upon the extreme desecration of these churches: there is only one font in the island, and in many churches no altar. He enumerated the general architectural peculiarities, and described the several churches in succession. At the conclusion he made some valuable remarks on the *local* varieties of architecture.

REVIEWS.

A Glossary of Terms used in Grecian, Roman, Italian, and Gothic Architecture. Exemplified by eleven hundred woodcuts. Oxford: J. H. Parker.

THIS popular book has at length re-appeared enlarged and improved, in a fourth edition. To withhold the praise due to a work of so much research, and containing so much varied and interesting information, would be unjust and unreasonable; but at the same time in expressing our general, but not unmixed approbation, a few points of objection may fairly be alleged.

We had hoped that in the present edition the too comprehensive and heterogeneous object conveyed by the terms of the title-page, would have been restricted and retrenched. What we wish to see is a glossary of the terms of Christian architecture, and that, by the bye,

on more prominently religious principles than the mere antiquarian spirit exhibited in the present work. At a time when classic architecture is rapidly falling into disrepute, as an intruder in our country and at variance with our associations, we wish to see the taste for Christian art fostered rather by the exclusion, than the simultaneous cultivation of the classic styles. Few perhaps will sympathize with the *Ecclesiologist* in the positive aversion with which it regards a sketch of an Ionic volute or a fluted pillar in juxta-position with the sacred details of Christian art; but all who have any feeling in common with us, will, we are persuaded, agree with us in saying that a department which forms so small an integral portion of the work, might well have been entirely omitted.

Another point deserving of attention is the wearisome repetition exhibited in this work, of engravings which have already appeared in half a dozen other works on ecclesiology, and some of them in almost as many separate editions. We do not expect Mr. Parker to follow the example of some publishers, who never permit a woodcut to be used in more than one work; for in so general and so cheap a collection of details perfect novelty can hardly be looked for. Yet the same woodcut which has appeared in three former editions of the Glossary, Mr. Barr's book on architecture, the Oxford Guides, the account of Fotheringhay church, and other publications of the same description, becomes a little tedious when re-produced for the ten-thousandth time. We much doubt whether it would not have been better, in so widely-circulated a work as the present, to weed out the most hackneyed details, and to have somewhat reduced their number for the purpose of attaining greater freshness and novelty. At the same time we admit that the addition of really new woodcuts is very considerable in the present edition, and that a large number of well-selected and curious examples illustrate the letter-press.

In some cases however we are unable to approve the method of illustration which has been adopted. Perspective sections of mouldings and piers, exhibiting positions impossible in themselves, and therefore absurd, are mere popular methods of representing things which can only be properly understood by a scientific and technical demonstration. For instance, the plates of Gothic pillars, presenting at once section and elevation, are both unsatisfactory to the eye and useless as methods of exhibiting the nature of the originals; for to every one who can realize the idea of the *plan* of a pillar, as shewn by a horizontal section, the shaded profiles in elevation convey no further knowledge whatever of the subject, while they tend rather to confuse than enlighten the uninitiated mind.

In the present edition the woodcuts, in all the copies we have seen, are very indifferently printed,—a great drawback to the beauty of the volume. Some of the sketches are incorrect, as perhaps must be expected in any work containing so many illustrations; in a few the perspective is faulty; and in others there is a poverty of delineation which we could have wished to have seen for the last time in the third edition. The woodcuts by Messrs. Delamotte and Heaviside are, in

our opinion, the best. We would specify the engraving of the gateway of Brazenose College in p. 280, as of great finish and beauty.

Many elaborate articles, consistent rather with the nature of an encyclopædia than of a Glossary, are interspersed throughout the work, and add much to its value. A few of these are the contributions of individual writers, and a fair knowledge of recent ecclesiological researches, with the exception of those of the Cambridge Camden Society, is evinced in general.

We are surprised that Mr. Parker, in the article on altars, should state that *the original high altar* has been preserved in the church of Porlock, Somersetshire, placed against the *north wall* of the chancel, though the slab has no crosses remaining. Of this supposed altar a woodcut is given, which exhibits nothing more than an ordinary high tomb with panelled front, of which we have seen at least a score, precisely similar, and in the same position. We believe we could add a more probable, though not certain, example to the few stone altars which are as yet known to remain perfect. In the small crypt beneath the south aisle of the chancel at Grantham, is a plain slab on two lateral masses of masonry, built into the eastern wall, and placed close to a piscina. The crosses, however, are wanting, which alone renders the case dubious. The discovery, if it be one, is due to a lady who has lately communicated it to us.

A few errors might be pointed out in the course of the work; as that the ballflower exists in the roof of S. Mary's Chapel, near Cambridge, (p. 317.) This is a plain Third Pointed roof, and has no such ornament. The spire of Uffingham church is called "Decorated," (p. 346,) whereas it is Perpendicular, as is the rest of the tower; the piscina, (p. 289,) in Jesus College Chapel, Cambridge, "Transition-Norman," (p. 289) which is pure Early English; the chest in plate 31 as Early English, which is probably very much later. The circular ornaments upon it often occur in late Decorated chests, as at Normanton, Lincolnshire. The gateway to the palace, Peterborough, (plate 141), is dated nearly a century too early; but the like errors are incidental to all such works as the present.

The important subject of mouldings is not treated in a very lucid or systematic manner. Take for instance the account of Early English capitals at p. 84, where it is said that they "very frequently consist of suits of plain mouldings, generally not very numerous, which are deeply undercut so as to produce fine bold shadows, and there is usually a considerable plain space, or *bell*, between the upper mouldings and the necking." Of Decorated capitals we are told that "the mouldings usually consist of rounds, ogees and hollows, and are not so deeply undercut as in the Early English style"; of Perpendicular that "ogees, beads, and hollows are the prevailing mouldings." We could wish to see the classical names, *torus*, *ovolo*, *cavetto*, &c., entirely dropped in the description of Gothic mouldings. A few other points remain to be mentioned.

We think that, under the article *Chalice*, the revival of church art in the working of the precious metals, under the auspices of the Cambridge Camden Society, deserved some mention. The remarks on

chancels are unsatisfactory: nothing is said of their essential necessity to the very existence of a church; nothing on their rise in, and gradual development from, the basilican plan. A subject which demands volumes, is carelessly dismissed in a few lines. On the word *choir*, we are told that in Roman Catholick countries it is appropriated to the priests, and others who assist at the "services." Does this imply that it is not so appropriated in the Eastern, or in our own Church? The design for a *monstrance* is exceedingly poor, and far from conveying a true idea of its correct form. We look in vain for the word *lychnoscope*. For *hagioscope*, the meaningless and vulgar *squint* is substituted; and we are told that ecclesiology had better refrain from employing Greek terms. The editor must therefore in future avoid such words as *nave*, *choir*, *church*, *baptism*, &c. *Vestment* should have been explained by *chasuble:* an omission the more important, from the occurrence of the word in the first Prayer-book of Edward VI. Under *dome*, or *cupola*, we might expect some notice of that singular termination so common in south western Europe,—a spire supported on a square of open arches,—and which is known by the name of the *zimborio*.

We leave the "Glossary" with a sense of its general value, but confessing that the hopes we had entertained of this long-expected edition have not been entirely realized.

Annales Archéologiques, dirigées par M. Didron. Paris. Tomes 1 and 2. (14 monthly parts, in 4to. May 1844, and June 1845.)

We take blame to ourselves for not having sooner mentioned this very interesting periodical, which under the able superintendence of that distinguished ecclesiologist, M. Didron, is making the same unflinching stand in France for Christian art, which, inadequate as has been the performance, it has been our constant endeavour to maintain in England. We are interested at finding that the machinery employed is much the same as that of our journal. We propose recurring again to the *Annales*, and noticing them at greater length. In the meanwhile we strongly recommend them to such of our readers as are interested in the state of foreign ecclesiology. We may, in passing, be permitted to make this one remark, that those who are disposed to feel faint-hearted at the discouragement they suffer in the attempt to realize a high standard of art, need not imagine that it is in the English Church alone that their struggle will be arduous.

A Manual of Gothic Mouldings: a Practical Treatise on their Formations, Gradual Development, Combinations, and Varieties; with full Directions for Copying them, and for Determining their Dates. Illustrated by nearly Five Hundred Examples. By F. A. Paley, M.A., Honorary Secretary to the Cambridge Camden Society. London: John Van Voorst. 1845.

It is not too much to say that every ecclesiologist ought to possess this book, and to make its contents practically his own. We need not say

how indispensable some knowledge of mouldings, " the very grammar of the art," is to every one professing to appreciate old buildings, or to criticize new ones. If any have been deterred from the study hitherto from a fear of its complexity, or from not knowing where to begin, this Manual will remove both difficulties.

The author, after some preliminary remarks upon the theory of mouldings, passes on to the more practical part of his subject; and after describing the best method of copying or " taking" mouldings, investigates their development from the Early Romanesque to the Third-Pointed style. Different Sections are appropriated to the examination of the mouldings peculiar to each recognized style of Pointed architecture; after which the plans of columns, capitals, bases, and hoods and strings are separately treated of.

Whatever may be the opinion entertained as to Mr. Paley's theories, there can be no doubt of the truth and value of the results of his wide and careful observation. Not one of the least merits of the book seems to us to be that it can scarcely be used by architects as a repertory of mouldings, from which they might draw when they chose without any observation on their own part. The object of the Manual is rather to show how much there is to be learnt in this science, and how to learn it. We have always said that the only way to study ecclesiology is by *practice.* This volume tells the same tale: mouldings must be learnt, not from diagrams, but from the originals, whether in ruined abbeys or in our scarcely less desecrated churches.

To all who propose now under Mr. Paley's guidance to commence the practical study of mouldings, we can promise, besides the pleasure derived from the successful pursuit of any science, a far deeper insight into the excellent beauty of our old churches, and by consequence a much increased admiration for, and appreciation of, mediæval art.

We abstain purposely from any examination of such small parts of the manual as might seem open to any question; and shall only remark that it is perhaps to be lamented that such a work did not boldly restore throughout the ancient nomenclature, as revived by Professor Willis. Some names of details however are admitted: and *monial* is uniformly substituted for *mullion.*

We have not felt ourselves precluded, by our connexion with the author, from giving our testimony to the merits of this book. We leave it with a warm sense of its accurate and extensive research, its great ingenuity, its felicity of language, and above all, its unaffected and modest tone.

A Guide to the Architectural Antiquities in the Neighbourhood of Oxford. Published for the Oxford Architectural Society. Part III. Parker.

THIS is a very pretty and interesting volume, profusely adorned with architectural woodcuts, from the hands of Mr. Jewitt and Messrs. Delamotte and Heaviside. This part contains descriptions of fifteen churches, by different writers, with historical notices, and about eighty illustrations.

There are not so many interesting details brought to light in this part as in the two former: but the altar cruet (p. 191), the very singular "lychnoscope" (p. 194), the ancient roofs (p. 195 and 206), the clerestory window (p. 227), the fourteenth-century rectory house,—now destroyed,—(p. 230), the monuments and encaustic pavement in the ruined church at Woodperry (p. 236), and the churchyard crosses (p. 248 and 282), are extremely curious and valuable. We do not see how any one can admire the effect of the bell-gable (p. 272), at S. Nicolas', Forest Hill. The whole of the description of this church is unpleasantly ungrammatical, or else the printer is much to blame.

A Popular Tract on Church Music, with Remarks on its Moral and Political importance, and a Practical Scheme for its Reformation. By Robert Druitt, Esq. London: Rivingtons. 1845.

We have great pleasure in recommending this pamphlet as an earnest and well written protest in the right direction. There is much truth in the following remark:—"Here we may observe, that a distinction should always be drawn between sacred music as a whole, and that variety of it which should be introduced into churches, because there are many compositions which, although good in themselves, and appropriate vehicles for religious sentiment, and well suited for the chamber or the oratorio, are yet not sufficiently reverential and solemn in their style for the worship of Almighty God, in that house where we more immediately seek His presence."

An Account of the Parish Church of Gresford, Denbighshire. Gresford. 1843.

This little pamphlet is a pleasing proof of the growing interest felt by parishioners in the fine old monuments of their fathers' piety in which they are invited to worship. The writer styles himself Nativus et Alumnus, r.n., and truly he appears to be a warm churchman and a loyal subject.

All Saints, Gresford, is a very fine Third Pointed building, consisting of chancel, nave, aisles, and western tower. It possesses a rich rood-screen, parcloses and stalls of black oak, an altar raised upon seven steps, some interesting monuments, and much stained glass.

"The stained glass in the upper compartments of the windows on the north side of the church is more modern than that in other parts.

"The history of the glass is as follows:—Early in the last century some painted glass was offered to the parishioners as a present. A poor parish boy of the name of Tudor, by a course of events not specified, became a foreign merchant, and purchased in Italy some painted glass, intending it as a present to his native parish. A part of it was received and placed in the upper compartments of the north windows; the remainder never came into the possession of the parish.

"Tradition states that Tudor's offer was not graciously received;

however that may have been, the painted glass is well known to have been in existence many years after.

"About 35 years ago an application was made to the parish, through Sir F. Cunliffe, to know whether the parishioners were willing to purchase what was originally intended as a present: the opportunity was lost, and the glass has not since been heard of."

It is thus that the pious devotion of the people was often checked, and GOD'S House deprived of many a handsome decoration in an age now happily *almost* gone by.

Sketches for an Ecclesiology of the Deaneries of Sparhan and Taversham, Norfolk. Part I. Norwich: Jarrold and Sons.

THE contents of this little book appeared periodically in *The Builder* and the *Cambridge Chronicle*, and they are now reprinted in a cheap form. The design of the work is perhaps better than the execution, the style being often turgid, and inclined to bombast. The representation of modern desecrations and alterations however deservedly inflicted, is somewhat monotonous, although we believe quite necessary. These are however only faults of style, which might have been expected to be of a graver and more practical kind. The spirit of the writer is upon the whole good, and his zeal evidently earnest and sincere. There are some statements in the book in which we do not acquiesce.

CORRESPONDENCE.

The following extract from Tellez *(Historia da Companhia de Jesu em Portugal*, II. 109), is curious, as shewing the analogy between the decline of Church art in England and in Portugal, and may perhaps deserve a place in your pages. I am, &c. H.—*N. S. de Consolaçao. Madeira.* Easter Eve. 1845.

"Finally, in the year 1566 they" (the Jesuits) "resolved on building a more capacious church, and one that might be able to receive the numbers that flocked to them. They at first laid the foundations with the design of making three naves, after the ancient ordinary use; but, in the following year, they determined on another and a better plan. They agreed that the church should consist of one nave only: that it might be more airy, more light, and might *afford better accommodation to the hearers, who would thus be enabled to not only to listen to, but to see the preacher.* They next thought of the roof; and consulted several celebrated architects on its design. They finally resolved to make it of wood; because....the walls had not shoulders of sufficient strength to sustain the weight and thrust, which a stone vaulting of that size would occasion." [The span was forty-one feet.] "An architect, sent by the Catholick king, Philip the Prudent," [Philip I. of Portugal, and II. of Spain] "designed the roof in a manner never before seen in Portugal: so that without having any piers which might serve for props, it is very secure, and seems to hang in air."

NEW CHURCHES.

Nicholai-Kirche, Hamburg.—Soon after the great fire of Hamburg, a collection was commenced for the re-erection of S. Nicolas, one of the five parish churches of that city. The expense was calculated at £75,000; and efforts were made to raise this sum by donations, and by a penny-a-week subscription. Upwards of forty designs (a moderate reward having been offered for the three best) were soon sent in; and two large parties were immediately formed in the town. The one demanded a "Gothick cathedral": the other—far more sensibly—asserted the superior propriety of Pagan architecture for a Protestant place of worship. A commission was appointed to report on the designs; and after due deliberation, it adjudged the first premium to Mr. Semper, of Dresden, who had sent in a Grecian temple, with a lofty, but sham, dome: the second to Mr. Strack, of Berlin; and the third to Messrs. Scott and Moffat, with whose names our readers are acquainted. This decision did not satisfy the *Kirchen-Collegium*, and the question was again submitted to the determination of Zwirner, the architect of Cologne cathedral. He pronounced in favour of Mr. Scott's design: and a vote of the Senate is alone needed to commence the work. It is *said* that the estimate is now upwards of £100,000. Now this building, as designed for the worship of one of the worst sections of an heretical sect (for the Hamburg ministers are notorious for neology), hardly comes under our notice. Mr. Scott's lithograph presents a north-west view, and we are bound to confess that the spire is beautiful, and *well* managed. It is, we understand, to be the height of that of Salisbury cathedral: if so, some part of the building must be woefully starved to make room for this altitude. But the question arises, how must we characterise the spirit that prostitutes Christian architecture to such an use? If this art means anything,—if it is not a hollow mocking of beauty,—a body without a spirit,—then it symbolizes the whole substance of Catholick teaching, the whole analogy of the Faith. How absurd then, in the first place, to apply it to those who reject that teaching and that faith! How absurd to build a nave and aisles for those who explain away the Adorable Mystery that they symbolize; to erect a choir for those who have no priests; to adorn a font for those who scoff at regeneration; to enrich wall and pinnacle with images and legends for those who cannot away with miracles! Truly absurd is this, in an æsthetical point of view; and what in a moral? It is like using the words of the Bible for the relation of some profane story: it *is* using the "petrified" teaching of the Church for the propagation and ornament of heresy. We do earnestly trust that Mr. Scott's example will not be followed. We are sure that the temporal gains of such a contract are a miserable substitute indeed for its unrealness, and,—we must say it,—its sin.

S. John, Treslothan.—This is a new church in the parish of Camborne, Cornwall, built by Mr. Wightwick, whose attempt at a cathedral we have already condemned in the second number of our New Series. None of our remarks (as we need not say) can apply to the

sole founder. This is one of those cases in which no mercy ought to be shown to the architect, who, with unlimited funds at his command, has shown that his signal failure is owing to nothing but his own insufficient acquaintance with the art which he professes. The building is meant to be of the First Pointed style. It is in form an oblong without aisles, not even pretending externally to a chancel. But do not those doors, north and south, in the *east* front, indicate that there are "lobbies," and that a chancel will be found between them? No: for then how could the eastern gable terminate in a chimney? There are indeed "lobbies"; that on the north appropriated to the grandees, that on the south to the poor; but the space between them is a commodious vestry, entered from the "grandees' lobby," and furnished with a chimney in the middle of the east wall,—which explains the chimney-cross. The area of the church is occupied by a row of open benches in the middle, and by pues at the sides. The font is at the west end: and there is a western gallery and organ. The roof resembles that of a railway-station; and the lancets—our readers must remember the style—are about as large in proportion to the size of the building as the windows in King's College Chapel. But the crowning point, in two senses, is the "chimney-cross" on the eastern gable. It is a plain cross, smoking from the top. The architect, in building the church, encircled the upper limb of this cross with a crown; but the diocesan, at the consecration, insisted on its removal. Our readers have seen before what is Mr. Wightwick's notion of a "Protestant" cathedral: now they see what is his idea of a "Protestant" church.

THE church about to be erected at WYKE, in the parish of Worplesdon, Surrey, will confer the greatest credit on the architect, Mr. Woodyer. The plan consists of chancel and nave (the former 23 ft. 6 in., the latter 49 ft. in length), and a south porch. The style is early Middle Pointed. The east and west windows are of three lights, and both good, though we prefer the former. The side windows, of two lights, have an affectation of rudeness, in the unconnected trefoil that surmounts them, which we do not much like; and they are a little too high up. The porch, of wood, is excessively pretty, and in character with the general style of Surrey porches. The chancel will be paved with Chichester tiles. All the windows will be filled with Powell's quarries, except the east window, which is to have stained glass. The roof is open, but not very good; this however is partly attributable to the Incorporated Society. The part we least like is the bell-cot, which resembles an exaggerated pinnacle. It is needless to say that there are no pues. On the whole, we have not often seen a village church superior to this.

S. Pancras, Kentish Town.—Our readers may remember that we had occasion to criticize unfavourably a design for the rebuilding of this church by an architect, who has since departed this life. The design was not executed; and the building is now undergoing a most extraordinary transformation under the hands of Mr. Hakewill. The original chapel was (we believe) an oblong, with a portico facing the road, assumed to be east, but with the further, or west, end terminating

quasi-apsidally, in a curve, seemingly the segment of a large circle. Two lobbies on each of the longer sides completed the plan: the walls were of brick. Now to see how to convert such an edifice into a showy church. The architect has pulled down the east end, facing the road, but has kept the curved west end and the western parts of the side walls. The main thing is the street front. Choose for the style, Romanesque. Take the width of the body, and divide this width into a shallow chancel projecting from between two thin towers. This arrangement will give the effect internally of a triple unequal chancel-arch; externally, you may get an unequal triplet of round-headed windows, and two meagre panelled towers terminating in dwarf spires. Next add on each side a broad aisle, opening into the body by three Romanesque arches, in place of the *eastern* part of the original walls, which (as we said) were not retained. Then a porch, projecting eastwards from the end of each aisle, will give a street façade of extraordinary variety and pseudo-grandeur. It will be scarcely believed that this has actually been done in this case. All this show front is built of stone. If the visitor goes behind he will find the old brick walls and curved west end, neatly stuccoed to harmonise in some degree with the front. The only end in view in this work is *show;* the very meanest and most contemptible to which one could stoop in dealing with a House of God. But the badness of the detail and composition happily overcomes even the showiness of the street front. It remains only to enumerate a few of the points more calling for censure. The side elevations of the added aisles exhibit a lofty wall, divided by four surface buttresses not reaching the top, and pierced by six round-headed windows in two stories; the top of course for the galleries. Truly an ecclesiastical arrangement! The back gables of the aisles are abruptly terminated in a haunch, on the inner sides. Above the curvilinear west end, is added a kind of dormer window, which carries a wheel window, the radii being of *wood*, to make an internal effect. An open roof of a most ugly construction is added to the body, and the last truss towards the west is curiously contorted to suit the curvilinear wall and its dormer. But really such a work deserves no further notice.

The church erected some three years ago at Spitalgate, Grantham, is of the worst class of modern designs. No one who examines either its composition or details would suppose the architect knew any thing of the Pointed style. It is not too much to say that every single detail involves a solecism, and the plan is as faulty as the design. A western tower, intended for First Pointed or Early Middle Pointed, is surmounted by pinnacles such as no ancient church ever had or could have, and has a western doorway with mouldings of the worst possible description. The pointed arch is filled up with a tympanum of a single stone. A similar pinnacle is stuck upon the end of each aisle, the whole making a façade as unlike anything of the Edwardian era as we could conceive. There are two shallow transepts and a very poor polygonal apse, with two light windows of most meagre design. The rest of the church is lighted by

couplets of lancets, with the internal and external splay (if splay it can be called), alike. The roofs are of much too low a pitch, and cover the aisles in a continuous slope from the ridge. The piers of the nave are of the most extraordinary character we ever beheld. To say nothing of the mouldings, which are unlike anything Gothic we ever saw, it will be sufficient to state that each is raised on a plain cubical pedestal or plinth, three feet and a half high by two feet eight wide, thus stilting the bases above the height of the seats. The nave-roof is open, of singular design, but not bad effect, though rather domestic than ecclesiastical. That of the apse is a wretched flat cieling, crossed by a few scanty plain timbers. The church is built entirely of dressed stone, by which a great additional expense was incurred with a much worse effect than plain rubble walling. There is a sort of sham belfry arch, walled up, and opening only by a poor and meagre doorway. The whole edifice is most poverty-stricken and unsatisfactory in its appearance, and presents a painful contrast with the glorious ancient church, its immediate neighbour.

THE new church at GRAVESEND is one of considerable pretence, but is full of grievous architectural faults. The plan is a straddling cross without aisles, and a tower affixed to the west end of the south side. The style is intended to be Middle-Pointed: the windows are full of tracery, but not one of them has the least vestige of mouldings: on the contrary, they display nothing but vulgar plain splays. The architect has however tried to make up for this defect, by the multiplicity of grotesque heads, the size of life, which he has bestowed upon the building; no less than seven being found upon a fantastical vestry at the north side. The tower is capped with pinnacles, and the west door and window are under an arch. Only one transept however has an end door. Internally the chancel corbels (for there *is* a chancel) grow to portentous magnitude, and the windows have no hoods. The transepts and west end carry galleries. The seats are open, and the pulpit of stone. There are no arches at the crossing of the transepts, and the roof, which is somewhat elaborate, is that of a hall, and not of a church. We have the more regret in recording this church as another instance of good opportunities wasted, because there was at one time reason to hope that a better design might have been adopted.

Surbiton.—This church, though possessing gross faults, has, on the whole, a good and church-like effect. It is cross, the chancel having aisles, and the tower being central. The transepts and south porch are satisfactorily developed: the chancel less so, but yet better than in many instances. The style is Third Pointed: the east and west windows, and the north and south windows of the transepts good: the others are poorer. The piers are in imitation of a kind which frequently occurs in the late Western churches,—octagonal, with richly-flowered capitals, and remarkably plain bases. The chancel has on the north side an awkward vestry, over which is an organ loft; on the south it is separated from its aisle by a parclose; but there is no rood-screen. The roof is coved; but under the tower there is a groined vaulting, which

we fear is sham. The great blot of this church is the arrangement of the open seats, which occupy the whole of the nave, and leave no passage to the altar—an arrangement which ought immediately to be altered. The font is wretched, and stands in front of the chancel. The pulpit is of stone, and good. At the west end is a kind of turret, which, on examination, proves to lead to the hot water apparatus below, and to a future gallery above. The details of the tower are bad: its contour and effect passable.

S. John's, Notting Hill, Kensington, being a cruciform church, built of stone, with central spire, and crowning a height, for the neighbourhood of London, rather abruptly elevated, is a conspicuous object, and we are happy to say, is in some respects not undeserving of praise. The style is the First Pointed, and the plan consists of nave, with aisles and north and south porches, transepts, and chancel with aisles extending a single bay, and terminated in separate gables, with central tower and spire. The church is not free from the usual defect of cross churches in these days, being too much like a cathedral: for example, the clerestory is lighted by single lancets, which might have looked well enough had not the architects' unfortunate ambition led them to set them both externally and internally in the centre of an arcade of three. This makes the nave heavy and over-presuming. The aisle lights are single lancets, of the most meagre kind, although of not inordinate dimensions. The porches are correctly placed, but unhappily do not supersede the occurrence of end doors to the transepts. The eastern triplet is unnecessarily surmounted by a two-light window, which is moreover externally set between two blank lancets. The pinnacles at the angles of the spire are heavy, and the gable lights so treated as to destroy the whole beauty of contour. We must exclaim most strongly against the position of the clock-faces, which are fixed against the lower part of the spire lights, the hands being to be pinned to the central shaft: they are, we should suppose, after-thoughts. To come to more pleasing features, the west end is, we are happy to say, lighted by two single lancets wide apart, and is devoid of door. The height of the church is in good proportion to its width. Internally, there are several arrangements which are very unsatisfactory. There is no screen, which is the more to be regretted, as the chancel, though short, is decidedly a chancel, and elevated on three steps,; the lower part of it is paved with encaustic tiles, and the sanctuary carpetted. There are no sedilia, but heavy altar chairs, and the usual tablet hangs over the altar. The south aisle of the chancel is used for congregational purposes, and divided from the chancel by a parclose, copied from Shoreham,—a model which will soon be hacknied. The north aisle is divided into two stories; the upper for the organ, and the lower forming the sacristy. Unhappily the prayer-desk (a most cumbersome structure) faces due west! and the pulpit, which was to have been engaged to a pier of the lantern, and entered by a winding staircase in it, has, to suit some prejudices, been pushed forward till it stands alone like a shy man in a strange circle. There is a western gallery, and a gallery

in each transept; otherwise the church is free from these abominations. The lantern is open the whole height of the tower: a great fault in a bell-tower. The bell must be hung in the spire. The piers supporting the tower are far too heavy, and look like Norman work: they should have been broken into clustered shafts. The nave consists of five bays. From the lights being in the main single lancets, and the satisfactory height of the church, there is really a solemn effect internally; and when the east window is filled, as it is to be, with stained glass, the church will of course look better. The roof, which is open, is enriched, though timidly and insufficiently. The bases of the piers are, we are happy to say, not stilted. The seats are uniform, but are absurdly furnished with doors. The font is of stone, leaded and finished with a water-drain. It has however no cover, and is placed in an indecent and most inconvenient proximity to a large black stove: moreover it is not quite correctly fixed, being midway between the north and south porches. The material of the church is hammered stone, with hewn stone dressings. All the wood-work is varnished deal. We think, considering the large sum which the church cost, that oak might have been at all events to some extent employed. The deal however is left to tell its own story, which is satisfactory. This church is decidedly a better work than any we have yet seen of Messrs. Stevens and Alexander, and we trust that they will still improve. The present is very far indeed from being such a church as in this day we ought to, and might, have.

PARSONAGE HOUSES AND SCHOOLS.

A VERY unaffected parsonage is building by Mr. Butterfield, at COALPIT HEATH, near Bristol. We think he has quite succeeded in giving the peculiar character required for such a building.

A PARSONAGE of more pretension, but not less successful,—although we understand the design has been altered for the worse from the first drawing,—has been completed by Mr. Carpenter in the parish of S. Martin, BRASTED, Kent.

Mr. Dawkes has built a parsonage at TOFT, near Cambridge, which exhibits a great advance upon the usual style. We think he has adopted perhaps too late a period for his model; and there is a little exaggeration in the design, which we have no doubt will be amended in future.

THIS is, once more, the place to express our unfeigned surprise that the Ecclesiastical Commissioners can continue to recommend, in all cases, Mr. Railton's most unworthy model design.

WE are glad to be able to speak with commendation of a design by Messrs. Weightman and Hadfield, for a school-room and cottage, at LOUNDSIDE. Perhaps the gable of the school, surmounted by a bell-turret, is rather too like a chapel.

CHURCH RESTORATION.

York Cathedral.—We have examined with much attention the extensive new works which are now nearly brought to a completion in this cathedral. On the whole, we think there are good grounds for satisfaction at the general correctness and excellence of the workmanship, the latter being of first-rate character, especially as regards the restoration of the damaged stonework. Some points in which the architect has ventured to exceed the obligations of the strict copyist are by no means commendable. The design of the west door is not by any means good; pinnacles without crockets, and arches resting on corbel-heads, supported by shafts, being, as it seems to us very objectionable. The wood-carving is also rather tame. The treatment of the scroll-hinges on the interior is very poor; neither variety, novelty, nor elaborate intricacy renders them deserving of any praise, and the metal work is too heavy and plain for the period. The worst part of the new work is the flooring of the western towers. To make them fire-proof, common cast-iron girders (precisely similar to those used in railway bridges) are thrown across from plain projecting corbels, and nothing can exceed their bare and coarse appearance amidst the elaborate richness of the ancient work around and below. That the architect should have adopted this pitiful and ordinary expedient, when the cross-springers of a stone vault, which might have been completed for no very great additional cost, still remain, must appear unaccountable to many, as it does to us. The nave-roof is very good, both in the ribs and bosses. The chapter-house is still under repair. The groined roof has been very richly coloured and gilt by Mr. Willement, the canopies with their purbeck shafts restored at great cost and pains, and the pavement newly laid for the reception of encaustic tiles. We cannot sufficiently blame rows of subterranean hot water pipes, covered by cast-iron gratings imitating flowing tracery. But perhaps the most important point is the stained glass. This is in the most wretched state from extreme decay, obliteration, and grievous mutilation, with the consequent patchwork of generations of glaziers. The complete restoration has been committed to the care of a young artist of the city, Mr. Barnet, who is now engaged upon the first window. One light has been replaced, and upon the closest scrutiny of both the old and new glass (we admit with some degree of prejudice against the apparent rashness of so inexperienced an artist), we are bound in justice to state that his work appears quite unexceptionable, nor do we believe it could have been more truthfully or closely restored. Contrasted with some late attempts of Mr. Wailes of the windows in the nave, Mr. Barnet's success is incomparably greater, and we feel no apprehensions whatever of the result. The arrival of the mighty new bell is daily expected, and preparations are already advanced for its suspension in the north-western tower.

S. Patrick's, Dublin.—Very extensive works are contemplated in S. Patrick's, DUBLIN, and we have reason to believe will be most satisfactorily conducted. Mr. Carpenter is the architect employed.

The Lady Chapel is to be first restored, and fitted for the chapter of the Knights of S. Patrick, as that at Westminster is for the Knights of the Bath. This chapel was originally divided by arcades into three aisles, much resembling the choir of the Temple church. The piers and vaulting have been quite removed, but are now to be rebuilt. The church is at present in so bad a state, that great skill and judgment will be necessary to make the restoration successful. We take the warmest interest in the projected work.

Ely Cathedral.—It is extremely gratifying to observe the energy with which restorations are being carried on in Ely Cathedral. The remaining, the southern, limb of the west transept has been repaired, and thrown open to the church. Unfortunately the ancient high roof has not been restored; but a most faulty flat covering of deal has been put up. This roof is of Third-Pointed type; but of detail meant to harmonize with the Norman arcades. We very much lament this. It was open to the restorers to restore the old, or to put up a rich later, roof: they have chosen to put up a mere modern one, overladen with imitation of ancient details. Nor is the specimen of decorative colour to be seen on one panel at all satisfactory. It is, we fear done without any sufficient knowledge of the subject. The restorations in Bishop Alcock's chapel are proceeding successfully. Less praiseworthy are the works at the east end. The altar was, when we saw the church, moved into the south aisle, and, we hope, is never to be taken back to the choir in its present mean state. The Pagan reredos is happily removed. We disapprove strongly of the stone dossel which it is proposed to erect. The lower part of the eastern triplet is laid open; preparatory to its being filled with stained glass. The roof of the choir was being cleaned and scraped; but the Purbeck shafts were repaired in composition. Serious cracks in the upper walls of the eastern part of the choir are merely patched up. We look with considerable fear at the project of rebuilding the eastern pinnacles, unless these cracks are attended to. In the Lady Chapel the removal of some of the wash has shown us more than ever what we have lost in beauty and delicacy of sculpture. Here also the reredos has been removed; and some fine remains of colour brought to light. After all, we scarcely know a sadder sight in all England than desecrated Ely. Much as we admire, and are thankful for, the better feeling which is arising there, we deplore that the repairs are not conducted under good professional direction. This would have saved the great trouble and expense which have been wasted upon such minor details as altar chairs and moveable benches. Some substantial repairs are in hand, most happily, in Prior Crauden's chapel, and the enrichment of the choir is to be restored.

Rochester Cathedral.—The cathedral of S. Andrew, ROCHESTER, is under restoration: that is to say, the roof of the nave-aisles is being made good with deal, and its tile paving, comprising fragments of old encaustic tiles, is being replaced by street flagging. We are really grieved at such a work being done in these days. Every day increases our knowledge of ancient pavements, and Rochester contains several exquisite specimens, and yet we find the worst modern expedient

adopted. We do not blame the dean and chapter so much as the architect, Mr. Vulliamy, on whom they have unfortunately reposed confidence.

THE cathedrals of *Sens* and Notre Dame of *Paris* are both to be entirely restored, and S. Gudule, *Brussels*, is about to be cleaned from the yellow wash with which the whole interior is at present disfigured.

S. Remigius, Reims.—The restorations which had been for some time in course in the church of S. Remigius, at REIMS, having been brought to a completion, the church was solemnly reconciled by the archbishop on Sunday, Oct. 2, 1842, which was the 793rd anniversary of its dedication by Pope Leo IX. The architect has not fully seconded the zeal and devotion of the people of Reims, which were beyond praise. At the time of the Revolution Reims possessed, besides its cathedral, two churches, S. Remigius and S. Nicasius. The citizens were called upon by the National Assembly to declare which should be saved; and they decided in favour of S. Rémi—though much ruder and earlier,—from veneration to the patron saint. The church is cruciform, with aisles to the nave. The choir and transepts are of Flamboyant architecture, and of great richness, particularly the south transept. The sculpture of the choir has been carefully scraped and cleaned, and the old colour and gilding is renewed. The nave is of very solemn Romanesque. The attention of the French government was first directed to the condition of the church by the representations made by those who visited it officially at the coronation of Charles X. The works were commenced in 1825, under the direction of M. Mazois, and six thousand pounds were voted by the government for a work which demanded at least twenty times that sum. This effort however, such as it was, was arrested by the revolution of 1830. But M. Vitet, who was appointed to the office of inspector of historical monuments in the following year, succeeded, by an energetic memoir to the French government, in rekindling public interest in its behalf. M. Vitet makes the following remarks in his report to the Minister of the Interior:—"I have never seen a building where I was better able to distinguish and to read more fluently, so to speak, the dates of its construction. Commenced and finished by the Abbé Hérimar between A.D. 1041-1049, the only remains of the original structure consist of thick walls, and generally, the carcase of the edifice. The interior of the nave was cased with dressed stone A.D. 1162; the apse, choir, and south porch were restored, and the south transept was entirely rebuilt by Archbishop Robert de Lenoncourt, A.D. 1481. All these additions," continues the inspector, "being of certain dates, are extremely interesting, not to mention that the general style of the edifice is such as to make its conservation ardently to be desired." It was not until A.D. 1838 that any important step was taken in the matter. A commission was then appointed, consisting of MM. Caristie and Grillon, M. Debret, permanent architect to the abbey of S. Denis, M. Durand, and others. Their report induced the government to lose no more time, and orders were given to M. Brunette, of Reims, to proceed at once with the works. It is creditable to the French government that it took upon itself two-thirds

of the expense of the restoration. We cannot speak very favourably of the works themselves. Much has been substituted for what ought to have been restored. The vaulting of the nave has been made as like the original as lath and plaister could make it. The piers have had a copious application of wash, and the rose window at the west end is of cast-iron. A plan was once entertained for destroying the nave, but this was happily abandoned. We are sorry that the restorers did not go to work with greater truthfulness and reality.

THE extremely noble church of S. Francesco, BOLOGNA, was desecrated by the French when in Italy, and has been since used as a *dogana*. It is now being completely and ably restored. The apse is very broad, being seven sided. The west end has two very lofty lancets, and a circular window above them. The church is built of brick, without dressings. The most peculiar feature in the church is an altar-screen of carved stone of extraordinary richness. Alms for this part of the restoration are received in a small chapel, north of the choir, which has been restored temporarily, and in which constant services are kept up by the Religious of the house.

Mr. G. G. Scott informs us that the stalls in the chancel of S. Mary, STAFFORD, are intended for the clergy: the corporation have seats in the nave. The remarkable moulded cornice on the south side of the chancel, respecting which we inquired, is an exact restoration of the old one. Mr. Scott describes the roof as composed of red and black tiles, in alternate courses. Three or four courses of red tiles, plain, alternate with an equal number of courses of black tiles, scalloped. This is a more accurate account than our former one.

S. Mary, Snettisham, Norfolk.—We are glad to learn that the fine west window of S. Mary's, SNETTISHAM, Norfolk, now quite blocked up, is to be immediately opened.

S. Thomas, Walton.—The steeple of the modern church of S. Thomas, Walton, in Baswick, was struck by lightning, in May last. We are glad to perceive that Mr. Ward has advised to restore it very unaffectedly in wood covered with lead or oak shingles.

S. Peter, Woodmanstone, Surrey.—An obituary window has recently been put up over the altar. The flowered quarries which compose the side lights, are very good: the figure of S. Peter, in the central light, wants distinctness and colour. The other restorations in this church are bad: the roof is an absurd and impossible imitation of barrel-vaulting in ashlar; the seats, which have low doors, and the font, of poor design. The spirit however seems good.

S. Mary, Bishop's Froome, Herefordshire.—The chancel of the Norman church of S. Mary, BISHOP'S FROOME, Herefordshire, is under restoration by Mr. Carpenter. The east elevation is an equal triplet of small Norman lights, within external constructive arches, and a rose window of eight leaves above. The north side has three lights, irregularly disposed; the south, two lights and a priest's door. The roof is extremely simple, the principals being united merely by stout collars.

S. Nicolas, Alfold, Surrey, is about to be restored, and in excellent taste: the architect is Mr. Woodyer, B.A. It is a small massy Norman building, with one aisle, and having a wooden belfry, supported on enormous cross beams. Another aisle, homorophous to the nave, is to be added, and the east end entirely rebuilt. The window here is Decorated, and good:—it strikes us as a copy of that in S. Mary's, Worplesdon. The simplicity of the west window (necessary for lighting the complicated forest of belfry beams) is very charming.

S. Mary, Wymeswold.—We can only speak at present from report and the accounts we have seen, of the restoration of S. Mary, Wymeswold. The works, which are conducted by Mr. Pugin, have made considerable progress, and promise to realize a very beautiful and correct building when completed. Both the aisles have been rebuilt, the galleries removed, the tower arch opened and restored, the nave reseated with open oak seats, as far as it is at present possible, the clerestory and tower windows thoroughly repaired and renewed. It is further proposed to procure several stained windows, a new font, stone pulpit, encaustic tiles for the chancel floor, and other minor furnitures of the church. The excellent spirit in which subscriptions to this good work have been solicited and received is above all praise, and we confidently recommend this case to the notice of those who are willing to give upon our guarantee of a really correct restoration. We are sorry to notice a very considerable deficiency in the funds required.

S. Columb, Cornwall.—The restorations in this church are very gratifying, the more so, because it presented a difficult subject for treatment. All the pues will be ejected, a light rood-screen set up, a proper Cornish roof will replace the ceiling, and decorative colour will be employed on it. We are glad to see that the transepts are to be occupied by chairs.

Catsfield, S. Lawrence, Sussex.—The chancel of this church is to be restored, and a new north aisle added, by Mr. Carpenter. In the chancel an unequal triplet of lancets is renewed for the east window, and the priest's door is made good. The new aisle, which is added to the chancel as well as to the nave, is of simple character, but very good. There is a well moulded arcade between the nave and aisle, an arch between the chancel and its aisle, and an arch springing from corbels, spanning the aisle, at the chancel-arch. We do not observe a rood-screen in the plan.

CHURCH DESECRATION.

S. Sepulchre's Church, Cambridge.—The restorations of this church having been completed, although (thanks to the incumbent) not yet paid for, the work of desecration has again commenced. First, it was despoiled of its altar and credence-table, which were thrown out ignominiously into the churchyard. Then the fair walls were defiled by the old monuments,—urns, and pots, and wreaths, &c.; and the whole east end spoilt by glaring "Tablets." Whether the open seats are yet

turned into pues,—whether the "clerk's desk" has been placed before the altar,—whether the pulpit is yet furnished with its door, we are not informed. But the following paragraph from the *Cambridge Chronicle* of June 14,—which with true newspaper consistency now praises the desecration as much as before it did the restoration,—would lead us to believe that all the contemplated changes have been accomplished.

"THE ROUND CHURCH.—The improvements at the Round Church are advancing towards completion, and no one can doubt that the change in appearance is very much for the better. The handsome palisades which now bound the churchyard are a much more sightly object than the tumble-down old wall that recently offended the eye. We find we were in error last week in a matter of finance: the surplus subscription in the hands of the vicar, so far from sufficing to pay for the improvements now in progress, will be more than £200 short of effecting that desirable object At the re-opening of the church, which it is hoped will take place almost immediately, it is proposed to have a subscription. The beautiful carved altar-rails, the communion table, and the other decorations, furnished by Mr. Wentworth, will be completed next week."

We are told that a notice has been placarded in the church, calling upon visitors to subscribe to the incumbent's fund for completing the works; while it is said that he had collected a very large sum indeed, and while it is notorious that a large debt remains, pressing upon one who ought least to bear it.—This is the place for us to remind our readers that a new subscription is on foot to clear off this debt among members of the Cambridge Camden Society. We think the society quite justified in making this call, of one guinea, from every member who has shared in the credit of this good work, and in the privilege of the misrepresentation and obloquy which it has excited *Subscriptions are to be paid through Messrs. Smith and Payne's Bank, to the account of the "S. Sepulchre's Restoration Fund," with Messrs. Mortlock, Cambridge.*

We have also to announce the publication of a pamphlet, entitled "A Statement of Particulars connected with the Restoration of the Round Church, by the Chairman of the Restoration Committee." (Rivingtons.) This must be read by every one interested in the church, and by every lover of justice, who has heard the statements circulated so assiduously by the opposite party, and has now an opportunity of seeing their triumphant exposure and contradiction.

A LINCOLNSHIRE Camdenian calls attention to the melancholy state of the church of the Most Holy Trinity, TATTERSHALL. Formerly the town had its own parish church, and the present church, with its college of priests, laybrethren, and bedesmen, was attached to the castle. The college is entirely gone, but the alms-men remain: of the church, the choir alone is used for prayers, and is in a most deplorable state. All the stained glass was removed by an Earl of Exeter in 1754, and is now in S. Martin's, Stamford. The windows were then left unglazed for many years, and the fabrick suffered in consequence. The lower half of the east window has some remains of its former grandeur, but the fragments are arranged at random. The stone roodscreen is used as a singing gallery, the choir-arch being closed up with boards and glass. The altar is apparently little cared for: the pulpit and reading-desk being placed immediately before it. These, as well as the pues in the choir, are made of deal and bits of the old stalls mixed together. The nave is entirely free from seats, and is therefore seen to very great advantage:

the transepts appear to be a general receptacle, the north and one of the side windows are bricked up, and the pinnacles require to be restored. The brasses, which even the Puritans spared, are nailed to the walls so carelessly that the head of one has the body of another, and the inscription of a third; most of the stones to which they belong being perfect, they could easily be restored to their places. The church itself dates about 1450, and all the windows are entirely without cusps; it is on a large scale, and the walls are of great height: the arms of William of Waynflete are on the north porch. This church ought to be in a better state, for it has claims on two wealthy noblemen. The original parish church has been long gone. The steps and shaft of an apparently large cross remain in the village, but instead of the emblem dear to Christians, they carry a cube for a sun-dial, and a pagan vase.

"CLIFFE R. *alias* Cliffe-at-Hoo, (S. Helen) formerly called Cloves-Hoo, [otherwise Cloveshoe] where have been held several great councils and synods," —we quote Ecton,—is a church not more remarkable for its historical importance, than for its general dignity, and its beautiful Middle Pointed chancel. We visited it lately; its condition, external and internal, is very distressing, and it is melancholy to say that the only attention which has been paid to it within the last century, is the insertion of a great ugly classical east window. The north aisle is used for a day-school, with all the accompanying juvenile nastinesses; the west end of the same aisle is a rubbish hole, and is now filled with a store of brambles, coals, and cinders: the transepts are all falling, and the tower is shored up with a gigantic buttress of brick,—a sort of section of a pyramid,—full ten feet wide at the base. To say nothing of the many curious features which are preserved in this church—the six misereres now almost rotten, the painting of the doom in the south aisle, the beautiful sedilia half broken away, the remarkable rood-screen of the seventeenth century, the enamelled ante-reformation paten,—there are local reasons why *this*, of all churches, should be treated with decency. Its incumbent,—so thoroughly non-resident that we could only find out his name by the clergy list,—appears, on the same authority, to receive from the Church's patrimony £4,586 per annum at the very lowest. We do not believe that £50 have been spent on the fabric during the present incumbency. We are amused to think how very confined must be the range of subjects for archidiaconal charges in the jurisdiction of the Archdeacon of Canterbury: pluralities, non-residence, church-repairs, church decencies even,—schools, education and school-houses, all the stock subjects being cut off at a blow. By the by, this church furnishes a *crux* for Sir Herbert Jenner Fust: the altar is of wood, and immoveable; being a huge square solid chest, fastened into the ground, and into the east wall. Apparently, it is of the beginning of the present century.

OUR correspondent is informed that we have long known how the chancel-arch of S. Mary, SAFFRON-WALDEN, is blocked up by the theatrical pue of the Lord Braybrooke; and also that there are some monumental brasses in Audley End, which used to be in the same church before its restoration. Some further *restoration* is desirable.

NOTICES.

"PRESBYTER ANGLO-CATHOLICUS" has not given us his name. We are therefore unable, in obedience to our rule about anonymous communications, to make use of his information or to expose the desecration which he mentions.

ABOUT four years ago a very perfect rood-screen and loft existed in the church of S. Mary, CHEDZOY, near Bridgewater. The loft has since been removed to the west end to serve as a gallery for singers; and the screen has been taken away, and a portion of it converted into a frame for a trumpery plaister cast of the Last Supper. Some of the old open seats have also been removed from the nave.

THE church of S. Mary, SILEBY, Leicestershire, is in a shocking condition. One corner of the tower has been built up with a brick wall to serve as a strong room; the parvise is, or was, used as a store-house for apples; against the tower are erected a dunghill and a *latrina;* the altar, font, chancel windows, are in the worst and most neglected condition.

THE arrangement of the altar in the church of S. Michael, BISHOP'S STORTFORD, is amusingly bad. The table of the altar is very small: at each end is a large cushion, and between and behind them, occupying the whole available surface, is a structure, rising in steps,—not as a super-altar to hold the Cross, or candlesticks, or gospel, or almsdish,—but to set off the church-plate, as if on the sideboard in a dining-room.

OUR attention has been called to the wooden roof of the now disused (shame that it should be so!) church of WANBOROUGH, Surrey, as a fine model for a small village church.

"W. A. S." invites attention to the tower of S. Peter's, MONKWEARMOUTH, which he considers to be of ante-Norman date. It contains no staircase or buttresses, and has a belfry window resembling the examples given in the *Ecclesiologist* iii., 139. The masonry could not be distinguished through rough-cast.

WE are sorry to hear of an intention to "repair and beautify" the ancient chapel of S. Kenelm, near Hales Owen. But we trust care will be taken not to mutilate the building.

"A YOUNG ECCLESIOLOGIST" inquires the use of the brackets so often seen on the external north walls of chancels, as at Trumpington and at Fen Ditton. We believe that they supported the lean-to roof of a demolished sacristy or chantry. The frequency of their occurrence is certainly remarkable, nor is it easy to assign a reason why so very few ancient sacristies now exist. The small niches which occur near or in the piscinæ (as at Hildersham) seem to have held crewets, lamps, or some minor instrument of ministration.

"✠ A WORKER" is informed that we see no insuperable objection to the use of the *wool* work for altar hangings, where embroidery cannot be procured. But embroidery is so much better, and will be found on experiment so very easy to any moderately skilled "worker," that we earnestly recommend its use above any other kind of work. The sketches forwarded by our correspondent assure us, to our great satisfaction, that our article in No. III. was understood. The stiffness of the squares in No. 1.—a difficulty inherent in the nature of wool-work,—quite spoils the nature of the design. No. 2. is much better, and would produce doubtless a very satisfactory effect.

WE beg to thank "F. E. V." for his information, and his cordial good wishes.

(No. V. will be published September 1st.)

JOHN THOMAS WALTERS, PRINTER, 6, KING'S PARADE, CAMBRIDGE.

THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. V.—SEPTEMBER, 1845.

ON DECORATIVE COLOUR.

We have long intended to offer a few remarks on the important subject of Decorative Painting, as applied to the interior of churches: principally by way of answer to some of the more popular objections raised against its employment. The consideration of this kind of embellishment is in a manner forced upon us by the appearance of an article, in a publication of the Bristol* Architectural Society, which adopts very different views from those which we have always upheld.

It is a curious fact, that while what is generally termed a cultivated taste will admire the employment of decorative colour in glass and pavement—perhaps also in vaulting—the moment that it is intended to apply it to other parts of a church,—the moment that we propose to gild stone, and to paint oak, its prejudices are roused against it. "Oh, I do not like that; it is tawdry!" is the constant remark which is made on such decorations. And it is seriously urged that the grey stone and the dark oak have a beauty, and solemnity, and appropriateness of their own, when applied to the interior of churches. It is useless to urge to such objectors, that if we may employ colour in one part of a church, we surely may in another,—that if there be no "solemnity" in white pavement and green windows, there is none in white walls and stone-coloured capitals.

Now, we wish to take the least advantageous position, and therefore we will not ask the question,—What is to be done in the case of a rubble or chalk wall? "When forced to plaister," says the writer to whom we have already referred, "it does seem that nothing short of decorative colouring of some kind, and that too the best of its kind, can be admissible." But we will take the case where colour seems least necessary, — for example, the living foliage of an Early-Pointed capital, and the mysterious intricacy of a late Pointed roodscreen. We maintain that these things are not perfect till suitably painted and gilded.

* Notes on the Church of S. John Slymbridge: the work itself we have noticed elsewhere.

We apprehend that one source of objection to this principle arises from the power of association. We have been so much used to write and to read, both in prose and poetry, of grey abbeys, and churches, and choirs,—we have been so used to see this epithet verified in their present desolate condition, that we begin to think there must be something very solemn in this vacuity of tint, this Protestantism (if we may so express ourselves) of colour, this blank and cold greyness. Again, the decorative painting to which we are accustomed is generally so wretched in itself, and so associated with every idea of human pomp and worldly luxury, that we feel as if by employing it we should give the House of God the appearance of a fashionable drawing-room. This may be natural, but it is not the less false. Our fathers reasoned so with respect to pavement: and the result was, that instead of the spangled and ever-varying beauty of encaustic tiles, they chose the Wrennian uniformity of black and white marble.

Had we been brought up to worship in churches such as those in which our ancestors worshipped, these perverse associations had never had a place. Had we been used to the glitter of York Chapter House, on going into King's Chapel, as it is, we should have felt as if entering a magnificent chalk pit. It is the unconscious working of the puritan spirit that leads us to imagine that a negative is solemnity. The days are happily past when people talked of the sublime simplicity of Anglican—meaning modern Anglican—services: Puritanism in sculpture, in architecture, in music, is scouted; it will soon be so in painting. Could the founders of our cathedrals see their colourless edifices, would they, do we suppose, talk of natural simplicity and decent solemnity? "Shall we compromise," asks the Bristol Society, "all our claim to taste and feeling, if we ask the question, Whether any colouring can add to the beauty and richness of deeply moulded arches and foliaged capitals?" Poore, and West, and Waynflete, how would they answer the enquiry?

Indeed, if the modern ideas on the subject be correct, mediæval architects were completely wrong. And if wrong in so very important a question of ecclesiology, how can we trust them in any other? Nay, they were doubly wrong. They chose to introduce painting, and they thought it expedient, both on the score of devotion and taste, to employ figures, when from the incapacity of painters they were often out of drawing, and to a correct taste, grotesque. How much more readily would they have used the same decorations, could they have commanded the talent in this way which might at the present time be devoted to the work? Again, their halls, and parlours, and withdrawing rooms were "grey" and uncoloured; at least in many cases: therefore there was no necessity to employ these decorations, lest God's House should be inferior to their own. We, who adorn our houses with colour, ought to have some very valid reason for denying it to the Temples of the Almighty.

We are surely not called upon to prove that colour is beautiful. If it be not, why employ stained glass at all? If it be, it is certainly the place of our opponents to say, why they would restrict its application to particular parts of a church. We are consistent; we would have

every inch glowing. Puritans are consistent; they would have every inch colourless. The Bristol Society, and the many who hold with it, are bound to explain why they would have colour in windows and pavement, but not in wall and pier. We give them a fair challenge; and when they think fit to notice it, we will endeavour to meet their arguments. We will however offer them the benefit of the only reasonable distinction that they can make, and endeavour at once to dispose of it. They may urge that they would never paint any *natural* substance. In artificial materials only would they employ colour. They would stain glass, and lay down encaustic tiles; for in both these cases, they make the colour with the body; but they would not paint stone, nor gild wood, because nature has already invested these substances with their appropriate colour. But a metaphysical distinction like this, to be correct, must be complete. The effect on the eye of stained glass, or tesselated pavement, is not made by the glass or the pavement directly, but by the medium of light, a natural element, if anything is. And this natural element our opponents paint; that is, they deprive it, by artificial means, of all its rays, except that hue only which they desire to present to the eye.

But in fact the very idea of such a distinction is absurd. Half a church decorated with colour, and half left in its own natural dullness of hue, presents the same heterogeneous effect that is produced by the half choral services of King's or Trinity Chapels, where the priest reads his part, while the Choir chaunt theirs. A correct taste must feel the miserable effect of such a device.

There are two objections however which seem to require some notice. And the first is, that we appear to forfeit our character for maintaining reality, by the admission of decorative colour.

In truth this argument has no weight whatever; but it is plausible, and may have influence with some. We have, it is true, strongly protested against the æsthetical hypocrisy of graining wood to imitate oak, or employing patent cement, that may have the appearance of stone. That is, we have condemned the making one thing pretend to be something better than it is, and that it therefore is not. But no one, except in the spirit of contradiction, would say that in gilding stone, we wish to make people fancy it gold. We only seek to bestow on it a beauty which it has not by nature; and whether this is done by adding colour, or calling forth form, can make no difference to the principle of reality. There is no more unreality in bestowing on a capital the colour of gold, than the form of an oak leaf; no one could fancy the stone decorations real foliage in the one case, nor real metal in the other. (These remarks do not apply to the practice of gilding brass or silver: this, though correct in itself, and abundantly defended by ancient examples, stands on a totally different footing.)

Again,—we quote another argument from the words of the Bristol author. "At the time when the Church, if not peculiarly under the harrows, is just emerging from a worse condition, it would seem that however much we are bound to use every endeavour to extend Her circuit, and take care that She goes in solemn and costly attire, yet that the time is not come when we may clothe Her in that joyous and

triumphant garb, which we fully trust awaits Her, full wrought with gold purified in the fires of affliction."

Now, from this statement (so far as we can understand it), it is clear that the writer takes an entirely wrong view of the nature and design of church ornaments. They are offered to the Church, not to be employed as a final end, in Her own honour and glory, but as the means of rendering Her more beautiful, when presented to Him Whose Immaculate Bride She is. Her own joys or sorrows have therefore nothing to do with the display or concealment of Her glorious attire. She strips, it is true, Her Altar at one season in the year; but it is on the day of Her LORD's Passion, not for Her own sufferings. To make Her beauty dependent on Herself, to connect it with Her own exaltation or humiliation, is to make the Church that final end which She would lead her children to make Her LORD only.

But granting that this argument had any weight, it would prove too much, if it proved any thing at all. If one person may object to the use of decorative painting, because the Church is in a state of depression, another, for the same reason, may protest against musick, and a third against decorative sculpture. And who is to be the judge how far the restriction is to extend?

We really do not feel obliged to answer another argument, "Is there not some danger lest, when we have gilded and painted the most costly materials, to add to their costliness, the people should imagine it has been done to conceal defects, and thus the moral influence on their minds be lost or weakened?"

We now proceed to another suggestion of the same author. "If colour is to be employed," he says, "let us have paintings, and not pictures."

By paintings he mean the scriptures which one of our Canons recommends as an ornament for the church walls.

We must confess that there is a degree of unreality about this kind of embellishment which would prevent us from ever allowing it. For to what end are these scriptures written up? We suppose to be read. And read by whom? Most certainly by the poor. It follows then that they must not be inscribed in ornamental characters, but in plain, bold Roman type, else they are a mere mockery. But what a grievous disfigurement would these inscriptions be to our parish churches! And to what use would they tend?

It may be said that the Canon orders them. To which we reply, that this is evidently one of those points in which change of circumstances may reasonably be expected to make a difference, just as in the matter of the ordinary garments of priests. When that Canon was passed, its framers never contemplated a time when every person who was able to read would possess his own Bible and Prayer-book. In an age when books were scarce, the injunction might be good; in an age when they abound, it may be worse than useless. But no one is obeying the Canon by illuminating Scriptures on the wall; which is what the Bristol writer proposes. He is fixed in a dilemma,—his paintings, if beautiful, are not real; if real, not beautiful.

We, on the contrary, assert, that pictures are not only much more beautiful, but much more useful. They are the Scriptures of the vulgar, says Durandus. And the *segnius irritant* is a principal of great importance. We believe that a representation constantly before their eyes of the Great Doom, could not but have the most solemnizing effect on the minds of the poor, while in the House of GOD. Children too would derive great benefit from such settings-forth of holy things; we remember an instance in which a child, who probably would have heard, and many times had heard, the History of the Adorable Passion unmoved, was melted into an agony of tears when Albert Durer's woodcuts were shown and explained to her. Again, for the sake of those who cannot read, pictures are invaluable. It may suit the philosophy of Somerset House or Gower street, to put out of consideration such a class, as almost excluded from the pale of civilization; the true-hearted priest will judge very differently of it.

We shall be glad if these remarks shall tend to remove any objections, such as those which have been recorded in the well-meaning, but not the less mischievous, paper to which we have referred; and shall lead to a more due appreciation of the beauty, advantage, we had almost said necessity, of decorative colour.

ON THE EMPLOYMENT OF LOCAL ARCHITECTS.

A VERY general impression seems to exist, to the prejudice, we may observe, of many most deserving men, that good ecclesiastical architects are scarcely to be met with out of London. A London office is considered, from some unaccountable reason, the most suitable place for the developement of genius, and for the successful practice of Catholick architecture. The beautiful associations of country villages and secluded life, and the frequent familiar contemplation of rural churches—a class of buildings quite peculiar, and *only* to be be met with *out* of London—seem little taken into account in our ordinary estimate of the architectural merits of professional men. To London we all turn as it were intuitively when any new church is to be built, or any extensive restoration to be undertaken, however distant from the metropolis.

It is true that London architects are perhaps generally among the most eminent, and (which is quite an independent matter) really the best. But it is also undeniable that the nature of their practice is the most unfavourable that can be conceived for attaining a real appreciation of ecclesiastical design and its true principles, especially as adapted to the wants of country parishes. A London architect in full practice has so much on his hands at once, that he has no time either to think, or study, or make the researches necessary for the furtherance of his art, and the improvement of his acquired ideas. If called into the country, he has to hurry back again without examining a single ancient church in the neighbourhood. And the repetition of the same bad idea in a dozen new churches (we speak deliberately and from observation) is the certain result of a practice, enlarged indeed in amount of work to

be done, but not at all advanced by that systematic study of antiquity which is necessary to the correct developement of a single new idea.

London offices are, we repeat, in every way most uncongenial to the science of church architecture. It is only because some men of genius, and of real and enthusiastic love for their profession, are located there, that any tolerable design for a parish church is ever produced in them. We have seen many and many a new church, "got up" in the most slovenly manner, that is to say, without the smallest display of knowledge, research, or originality in any part of it, emanate from celebrated London architects' offices, and pass muster with an uninformed country committee, merely because the well-known name of the architect was appended at one corner of the drawing. Evident marks of a press of more lucrative business (perhaps in Pagan temples or Egyptian club-houses) may be traced in these trashy designs; the work it may be, of two or three days with the hand, and about as many minutes with the head. The application at first to the said office was perhaps little short of infatuation: but the results are really pitiable; great and permanent misfortunes to all concerned in them, blots and blemishes, unhappily indelible, to a whole town and its neighbourhood.

Country architects, on the other hand, though under the present system they are little likely to become as well known as their merits may deserve, should if competent, be patronized, encouraged, instructed, and brought forward on every occasion of work having to be done in their district. There are a great many most important accidents of local practice which are completely neglected by architects introduced from a distant part of the kingdom. The *character* of the buildings of the district; the cost and nature of the local materials; the methods of economizing, substituting, constructing, working them; the harmony and uniformity which it is desirable to preserve, and the exact amount of work that can be done for a stated sum of money; these are all points which should be familiar to the local architect, and are almost sure to be strange to any other. The last mentioned subject, the *relative cost* of materials, is so extremely important, that many hundreds of pounds may frequently be saved by entrusting a work to the architect of the neighbourhood, rather than to some celebrated, but perhaps utterly inattentive, occupant of a London office, who will consign the design and drawings to his clerks, and the execution of them to his clerk of the works, himself scarcely visiting the operations twice during their progress. Builders too will often take undue advantage of persons who are not acquainted with the cost of materials in the neighbourhood.

If we once obtain a body of *diocesan architects*—gentlemen of known skill, taste, and above all, high feeling,—then we shall rest secure in the conviction that all entrusted to the care of each local resident will be well done. If some of the best architects who now reside in London could secure, as we think they easily might, a good and honourable practice in any county or diocese at present not possessed of so invaluable a boon, it would be of the highest benefit to the clergy and neighbourhood if he would come to reside amongst them. His practice would then be exclusively local; his researches and observations

directed to one definite end, and consistency in his church restoration would be the certain result.

On the other hand, a bad local architect, who obtains much and general promiscuous practice, is one of the greatest evils which a district can possess. Every church he touches is sure to be spoiled; every new building he erects is ridiculous or unsightly, and from ignorance of his bad taste or carelessness, the irreparable mischief he has done, and is everywhere doing, is little suspected. We now often hear of regrets that such and such a party was employed to rebuild such and such a church, and that the employers did not know better than to entrust the work to such incompetent hands. But party interests, or private favour, will sometimes prevail over every precaution in choosing an architect. Perhaps the only safe way in conducting any large work is to refer if possible the nomination of the architect, or at least the designs and drawings when completed, to an architectural society, or some really competent judges.

WESTERN TOWERS.

When, some four years ago, the *Ecclesiologist* commenced its task, one of the most important subjects to which it seemed desirable to call publick attention, was the position of Towers.

It appeared till that time to have been considered absolutely necessary that the tower should occupy the centre of the western end of a church. Were the intended site longer from north to south than from east to west, rather than deviate from this irremediable necessity of position, the church (as may be seen in the case of S. Peter's, Brighton) was built north and south.

With a truer appreciation of Christian architecture, this absurd idea could not co-exist. The Cambridge Camden Society, in its Few Words to Church-builders, called attention to the many other positions which a tower might occupy: the *Ecclesiologist* had the continual opportunity of advocating an occasional deviation from the arbitrary rule of the nineteenth century, and architects themselves seemed to feel its absurdity. Churches now began to have their towers at the ends or side of their transepts, or, which was yet more frequent, at the end of one of the aisles. So far the emancipation was good.

But soon liberty became licence. Architects seemed to think that no design could be good where the tower stood at the west end. Messrs. Scott and Moffat in particular made a point of choosing some other position. And with reason, and without reason, the most extraordinary positions were chosen, too often for the sake, and only for the sake, of deviating from the ancient rule.

We have several times hinted that this is not right; and now we wish to say so expressly and formally. And we would lay down as a canon of church-building:—

Every church, not being cross, should have its tower or bell-cot at the west end, unless there be some stringent reason to the contrary.

We shall content ourselves with four reasons for this rule:—

1. It is in accordance with ancient precedent. We believe that nineteen churches out of twenty have their towers in the position which we recommend, and that not one in a hundred deviates from it, without an intelligible, or at least a probable cause. We are possessed of a curious proof of this. In the earlier editions of the Cambridge Camden Society's Church-schemes, there was no notice of the western window: it was to be entered among those on the western side of the tower. We never heard of any difficulty arising from this omission, (the exceptions being so rare), and we ourselves suggested the alteration, rather because such a case might occur, than because we had found any inconvenience in the many instances where we had employed the old schemes.

2. Because, though bell-ringing is intimately connected with the offices of the Church, some of its accessories are as well kept at a distance from the chancel, and the solemn rites of the Altar. We allude to the going in and coming out, and the meeting of the ringers when they practise, &c.

3. Because the bells might, on great festivals, be rung at various parts of the Divine Office, such as the *Te Deum* and the *Gloria in Excelsis*. But, when the tower is near the choir, the music of the bells, as we can testify from experience, is rather overpowering, and the grinding of the ropes is sometimes, which it ought not to be, audible.

4. It is necessary that the tower should bear some relative proportion in breadth to that part of the building at the end of which it stands. Thus, a tower which is placed at the end of an aisle will be narrower, and therefore cheaper, but at the same time more unsatisfactory, than one which stands at the end of the nave. Almost all modern towers are starved and meagre, and we verily believe, that is often both cause and effect of it.

Let us now briefly explain what we mean by the reasons that may justify another position.

1. Necessity of ground. Where the site allotted is barely large enough to allow the church, in its intended proportions, to lie due east and west, with a strip of ground at each end, there the tower had better be in some position north or south (preferably the latter) of the nave.

2. Where a hill, or buildings, or very large and aged trees, would conceal the tower, if at the west end, there we would also make an exception.

3. We do not intend to confine within our canon collegiate churches, and others on a similarly magnificent scale; where, for the sake of obtaining a western façade, and of more completely realising that pyramidal form which is the essence of Christian architecture, the position of the tower will probably be central.

But neither of these reasons will often justify the favourite modern situation, the west end namely of an aisle. And this position also starves a tower more than any other; and thus, as being likely to pro-

duce positive harm, and unlikely to obviate inconvenience, is doubly bad.

We do not deny that in a few ancient instances, æsthetical or religious reasons may have suggested the positions which we are depreciating. But at present the former are not satisfactorily understood nor the latter sufficiently appropriate.

We have felt it the more necessary to say this much, because it is not possible for us, in reviewing a church from drawings, to notice the position of the tower as a fault. It may be a necessary position, and it requires a knowledge of the ground, to say that it is not so.

We hope that every day it will become less and less allowable, inasmuch as our first exception can scarcely arise (except in crowded cities) from any* other cause than from the niggardliness of donors. No one would *buy* an untoward picce of ground; but such being offered, the poverty and not the will may consent to accept it.

* We know of a late instance where a rich man "generously" offered a small piece of land, value £80, for an intended church. He clogged it with this condition, that a churchyard wall should be erected of a preposterous height, and which would cost £90. Of course his offer was rejected.

INSCRIPTIONS ON BELLS.

We have been asked to give a few specimens of inscriptions for church bells, and we are the more willing to comply with the request, because while few ancient epigraphs remain, modern ones are almost invariably distinguished by vulgarity, irreverence, and profaneness. A bell is a consecrated thing, and no more to be desecrated by a meaningless inscription than an alms-desk, or an altar candlestick.

Each bell should be dedicated in honour of some Saint, whose name it receives; the largest bell is named after the patron Saint of the church. The rarity of ancient bells is not sufficiently known. As an example, we take Framland hundred, in Leicestershire. It contains thirty-eight churches, with an aggregate of one hundred and twenty-seven bells. Of these eighty-eight have been cast posterior to 1600; of sixteen the date is uncertain; while only twenty-three are of a clearly ante-reformation period.

In the earliest bells the name of the Saint was given without further inscription, as Sancta Maria, Sancta Katerina. But as these epigraphs did not fill the rim of the crown, it became usual to employ a verse which might at the same time show the dedication, and extended round the required space. Of these, we proceed to give a few specimens, first observing that some of our examples are ancient, some modern, and a few (to speak in character) re-cast.

The Most Holy Trinity.

Trinitate Sacra fiat hæc campana beata.
Flamma, calor, pruna, tria sunt hæc, res sed et una.
Det veniæ munus nobis Rex Trinus et Unus.

S. Saviour.

Christus perpetuæ det nobis gaudia vitæ.
Cælorum Christe placeat Tibi Rex sonus iste.
Qui scandit cælos sit michi dulce melos.
Laus Domini nostra mobilitate viget.
Det sonitum plenum Jhesus et modulamen amænum.
Misericordias Domini in eternum cantabo.
Vox Domini Jhesu Xpi vox exaltationis.
Hoc opus inspicito: Jesu virtute faveto.
Ne desperetis veniæ dum tempus habetis.
Introitum vitæ reddo tibi, reddi mihi te.
Qui super astra manet cunctorum vulnera sanet.
Virga virens Jesse nos verum ducat ad Esse.

S. Mary.

Virgo Coronata, per me vocitare Beata.

I. Bell. Virgo Deum peperit; forsan quis quomodo quærit?
II. Bell. Non est nosse meum: sed scio posse Deum.

Hac non vade via nisi dicas Ave Maria.
Sum Rosa pulsata mundi Maria vocata.
Sit nobis grata Virgo super astra levata.
Virga salutata juvat omnes Prole beata.
Sit nobis portus ad vitam Virginis ortus.
Ortus solamen det nobis Virginis Amen.

S. John Baptist.

Nomen Baptista campana ponit in ista.
Nos prece Baptistæ salvent Tua Vulnera Christe.

S. Peter.

Nostri summa metri bona sit confessio Petri.
Det sonitus suaves cujus possessio claves.

S. John.

In multis annis resonet campana Joannis.

S. Bartholomew.

Vocis origo meæ laus est tua, Bartholomæe.

S. Matthias.

Vespere, mane, die, resonabo laude Mathiæ.

S. Thomas.

Sit sancti Thomæ suscepta precatio pro me.

S. Paul.

Dudum fundabar: Pauli campana vocabar.

S. Michael.

Sanctis laudo tonis qui fregit sceptra draconis.
Dulcis sistra melis campana vocor Michaelis.
Turmis Angelicis societ nos Conditor orbis.

S. Gabriel.

Missi de cælis habeo nomen Gabrielis.

S. Raphael.

Musa Raphaelis sonet auribus Immanuelis.

S. Mary Magdalene.

Accipe dona pia rogo Magdalena Maria.

S. Anne.

Cælesti manna tua proles nos cibet, Anna.

For six Bells.

I. Ave Pater, Rex, Creator:
II. Ave Fili, Lux, Salvator:
III. Ave Pax et Charitas:
IV. Ave Simplex, ave Trine,
V. Ave regnans sine fine,
VI. Ave Sancta Trinitas.

S. Margaret.

Hæc Margareta tibi serves munera læta.

S. Catherine.

Hac in conclave Katerinam pango suave.

S. Giles.

Sonitus Ægidii conscendat culmina cæli.

All Saints.

Nos rege, nos muni: Sanctis Deus Omnibus uni.
Cætus Apostolicus sit nobis semper amicus.
Martyribus sisti faciat nos gratia Christi.
Ordo Prophetarum victum profert animarum.
Grex Confessorum solamen sit miserorum.

The Holy Evangelists.

Per Evangelica dicta deleantur nostra delecta.
Evangelicis armis muniat nos Conditor orbis.
Evangelica lectio sit nobis salus et protectio.
Fons Evangelii repleat nos dogmate cæli.

If it be desired to inscribe the donor's name.

Christe, Patri chare, mihi * * propitiare.
Me Tibi Christe dabat * * Quem peramabat.

MORAL EFFECT OF CATHOLICK ARRANGEMENT, IN PROMOTING COMMUNITY OF WORSHIP.

A GREAT many well-intentioned persons have become nearly converted to our principles, that is, they fully sympathize in our desires to make The LORD'S HOUSE worthy of His Presence, and they realize the æsthetical beauty of Catholick arrangement. But still they feel themselves encompassed with difficulties of a practical nature; they are afraid of going too far; they apprehend that such an arrangement will destroy the social nature of common prayer, and so they rest content with some half measure; they read prayers in the chancel, and do not put up a rood-screen; or else they do provide the screen, and they celebrate the Daily Office at a lettern in the nave. It is to these timid friends we are now desirous of addressing ourselves; and we trust to convince them that full Catholick arrangement, fully carried out, being the true, is also the best, way in every respect, and, among others, in that of promoting fervent universal participation in the service on the part of the lay portion of the congregation.

The ritual of our branch of the Universal Church is entitled "The Book of Common Prayer and Administration of the Sacraments." Now let us regard different arrangements of churches with a view to their capacity in these two respects: the due administration of the Sacraments and Common Prayer, but more especially at present, the latter.

The common or Protestant arrangement, as all know, is in its extreme developement, a deal table placed flush with some wall, or other of the church, with pues run up as near as possible to it, for the administration of one Sacrament, and a wedgewood basin on or near the said table for the other; and for the offering of common prayer, either at hree-staged tower, for the "gentleman who preaches," "the man who reads," and the clerk; or else two tubs of equal height for the two former functionaries, one of which is supported by the clerk's throne. These said towers and tubs being, as a rule, turned from the "Communion Table," and towards the congregation. Sub-varieties, such as pulpits over altars, as being less common, we dismiss. The inventors of such a scheme seem as if they interpreted *Common* Prayer in the sense of *vulgar*, and however commendable their intentions may have been, it will now be admitted by all, but a prejudiced set, that they have entirely failed in their proposed aim of making prayer "common," and that the congregations in such churches do as a rule leave the clergyman and the clerk to perform a religious duet, the more devout silently conning their prayer-books; the less so staring about them. We therefore gladly proceed to another portion of our inquiry.

The question now is, shall we adopt the diametrically opposite arrangement which prevailed in the Middle Ages, or does the alteration which our service books underwent three centuries ago, render some middle course between the old Catholick and new Protestant arrangements, the most fitting plan in churches of the Anglican use? *Common* Prayer being regarded throughout this discussion, as the

leading motive in the adjustment. We boldly assert the old arrangement to be very well suited to Common Prayer, and proceed to give our reasons.

Who can deny that, according to the Protestant system, the person of the clergyman is the centre of attraction? not that ideal being, the priest, but the man himself, rather than, as should be the case, the words which he is uttering, and which words, according to circumstances, the congregation should either be joining in, or following with attention. The same, with more aggravating circumstances, is the case in respect to that useless personage the clerk.

If the question be asked, what psychological reason can be given for this? the solution will be found in the secularity, the professional air, of the position which the clergyman fills. Imagine caged piety,—believe, if you can, that the occupant of that elevated box has come there from the *mere* motive of prayer. A clergyman in the prayer-pulpit conveys the unmistakeable notion of his being a functionary, of his being paid for what he is doing, of his praying because it is his profession so to do. We see an auctioneer on a rostrum, and we accordingly accept what he says *cum grano salis*. We go to church on Sunday, and see our clergyman in a precisely similar receptacle, and we are then called on to give him the more honour on that account. So much for the moral effect of mere Protestant arrangement in producing community of worship.

But it will be asked, why thrice slay the slain? why condemn Protestant arrangement in the *Ecclesiologist* of 1845? We now come to our point. Is the semi-Catholick arrangement of a low desk in the nave, looking sideways, different in principle, or only in degree, from the Protestant one? We assert, only in degree; and we add that there, all the objections which we have been alleging against the latter will in a modified degree apply to the former. What is the difference in principle that can be proved between the one and the other? The semi-Catholic moves in as confined a crib as the Protestant. He does not, it is true, turn his back on the Holy Altar, yet the essential principle is, to use an expression somewhat vulgar, but in this case so singularly applicable, that we must be pardoned for it,—that he should have half an eye to his congregation. He is at once to be a reverent priest and a "godly minister," and the result of this compromise, for so it is, to give it its true name, is, that he finds himself placed in a most unmeaning position. He cannot command his flock so well as the Protestant; while, on the other hand, between him and the altar are, or should be interposed, the rood-screen, and the whole length of the chancel and sacrarium, so that it would be difficult either for him, or his flock, to maintain the idea of reverence to the Holy Table as the motive of his position; besides which, as we have before said, there is always the restraint upon him of his congregation, the idea that he must not be too reverent, for fear he should not be attentive enough to them. It may be urged that the same objection applies to the priest in choir, that his position too, being a side one, may be justly open to the same objections. But, as we shall now proceed to show, the idea conveyed in the Catholick arrangement is so totally opposite,

that the accidental resemblance to which we have above alluded is of very minor importance.

Now let us examine a Catholickly-arranged church with screen and stalls, and reverent sacrarium. There the functionary notion totally disappears when we behold the full-voiced choir singing The LORD'S praises. There is something so natural, so easy in their position, that we feel it to be the one into which the antiphonal nature of Christian worship naturally resolves itself, We see that the clerks are just as much members of the congregation,—just as much regenerated children of The LORD; thanking Him, praying to Him, and singing His praises, as all His flock does; and at the same time we feel that they are doing so in different guise from the laity, because they are clerks, and therefore their position is within the screen, in solemn choir; that of laymen, in the nave; and so, while leaving to their clerks the more regulated complete performance of the Divine Office, all the worshippers are naturally led to take their own appropriate share in it.

When, as will too frequently be the case, there is but one priest, the old arrangement will still be found the best. We see the chancel properly arranged for the antiphonal service of the Catholick Church; and that circumstances prevent the office from being carried out in its ideal perfection, is no argument against as much being done as is possible. The building is so fitted, that whenever there are clerks enough in it, they shall be properly placed. In general we only see one priest in the stalls, because there is only one priest at hand to occupy them; but we know that when there are more, they too will sit in clerkly guise. We perceive the reality of the arrangement, and our moral perceptions are satisfied.

There are occasions, such as the reading of the Holy Scriptures, and the preaching sermons, in which the congregation are to be addressed, and these occasions are fully and wisely provided for in the Catholick arrangement. Holy Scripture, at least in the more solemn Epistle and Gospel in the Eucharistic Service, is chanted on high from the rood-loft, that elevated throne of the Word of GOD, neither in the chancel nor in the nave, but as it were a connecting link between the two; and when the preacher, deserting the proclamation of the Holy Scriptures, has to address his flock in words of his own composition, he deserts the chancel also, and mounts the pulpit, an elevated position indeed, but still in the nave.

We think one of the most striking instances of the progress of symbolism is to be found in the manner in which the rood-loft and the pulpit were respectively developed for their different uses out of the primitive ambo, the parent of both. All know we have pulpits, and a post-reformation rood-loft has already been described in the pages of the *Ecclesiologist.*

The close rood-screens found in cathedrals and large churches have, as might naturally be supposed, given some difficulty to modern church restorers, who are apprehensive how far they can reconcile them on the one hand to the most proper use of the choir, and on the other, to that community of worship which it is their duty to maintain. These fears may

prove troublesome, when our cathedrals come to be generally restored. We may therefore be excused for a few words in favour of their retention in cases where they already exist, and their beauty renders their preservation matter of importance. The congregation of a very large church cannot (it is useless to pretend they can) see all that is going on, and to those in the west end of the nave, the choir must at all times be a mysterious place. The question rather to be asked is can they *hear?* If the service be properly intoned, the intervention of close screen will not make much difference in this, that is, supposing the lantern arch not to be, as at Lichfield, glazed; and indeed were the screen to be open, the congregation in the nave could not see much of the clerks in the choir, some sitting in the returns, and others at the side. So that the objection to the retention of those close screens of ancient date, which we have got in our cathedrals, resolves itself, in point of fact, to an objection to the retention of Catholick arrangement altogether in our cathedrals; or to push the truth a little further, to the use of cathedrals at all in the Anglican Communion, an objection which, as Catholicks of that Communion, we shall not take the trouble of noticing. The not *seeing* the clerks need not prevent the congregation taking their part in the service which they hear, any more than the red curtains, which so often in Protestantly-arranged churches hide the "talented" gentlemen and ladies who kindly consent to lend their valuable services, need prevent the audience, if they list, from joining in the "Hymn."

The most plausible argument in favour of celebrating the Daily Office in the nave, is one which we believe has often great practical weight with Catholick-minded men, and which is urged by Mr. Irwin Eller, in his Church Arrangement, while advocating screens; the necessity, namely (which we assert as strongly as any can), of making a distinction between it and the more solemn Eucharistic Office. Those however, who make this an argument in favour of what we have termed the semi-Catholick arrangement, forget that in truth our churches consist of three, not of two, divisions, the sacrarium and chancel being distinct. It is curious, that Mr. Eller, in the same paragraph in which he talks of screens, adverts to a triple division as of early use, without appearing to remark that such had always existed in the Christian Church, and indeed making his three parts to consist of the Narthex, Naos, and Bema, forgetting the Chorus.

We trust that these remarks of ours may carry some conviction to those good friends of ecclesiology whom we consider rather defective than erroneous in their views, and for whose use they are especially intended.

THE TWO RECTORS OF BARLEY.

Some two hundred years ago, Dr. Willet, Rector of Barley in Hertfordshire, wrote a huge folio called "Synopsis Papismi." Very learned it is, and very dull.

A successor of Dr. Willet in the same cure, Professor Lee, has

produced a little Synopsis Papismi in the shape of a "letter to the President of the Cambridge Camden Society," which forms a notable contrast to his predecessor's work. It is very unlearned and very amusing.

Professor Lee has not hitherto been considered remarkable for modesty. He is usually thought to hold a bluster the best of arguments, and to place his *ultima ratio* in a pooh-pooh. Assuredly the charge is false, if applied to the present work. The professor is a very Pyrrho. He is sure of nothing. *Fifty-five* times in his twenty-three pages does he *think*, or *believe*, or *assume:* with most praise-worthy modesty, he never asserts. Indeed, towards the end, he waxes wroth with some gentleman, who was actually so bold as in "the usual wholesale way of such writers to have no hesitation in affirming." In his first three pages the Professor "trusts," "hopes," again "trusts," "believes," "thinks he was taught to believe," "thinks he may say," "may perhaps say," "has a right to assume," and "presumes." (The last is very true.) We cannot flatter Professor Lee so far as to say, that "his doubts are better than other men's certainties."

The Professor was not, it seems, listened to at the last General Meeting of the Cambridge Camden Society, and part of this pamphlet, "we think we have a right to assume," was intended then to have been spoken. The writer's ideas however seem rather confused, for the syllogism on which his book is founded is curious. As thus:—

Major. A certain "Christian Kalendar" was published last year, which Professor Lee affirms to be—we beg his pardon—*thinks* he has a right to conclude is—Popish.

Minor. But the Professor "believes he knows" that its author was elected on the Committee of the Cambridge Camden Society, (p. 608).

Ergo. The Cambridge Camden Society "will in all probability lead to great and violent political commotions, and it may be to distress and bloodshed" (p. 621).

Now with the contents or author of this Kalendar we have nothing to do. The sentiments indeed with which Professor Lee favours us in commenting on it are curious. "Matins," he says (p. 611), "and Vespers" are not "taught nor enjoined" in the Established Church. Here the authors of the great and little Synopses Papismi are at variance. For Dr. Willet, honour therefore be to his memory, "came down at the hour of prayer, taking his family with him to the church; there services were publicly read, either by himself or his curate, to the great comfort of his parishioners, before they went forth unto their daily labours."—*(Life of Dr. Willet, prefixed to Syn. Pap. 5. Ed. Lond.* 1634.)

Mr. Close, as we observed some little time ago, makes our "pious reformers" to have set apart the 5th of November and 30th of January for the commemoration respectively of the Gunpowder Plot and the Martyrdom of King Charles. Professor Lee goes further, and affirms that these events are commemorated in Holy Scripture. Otherwise his assertions (pp. 616, 632) are not only false but meaningless.

Let this serve as an example of the manner in which the *major* of

the Professor's syllogism is proved. In considering the *minor*, we would observe that to attribute to a particular individual the authorship of an anonymous work, and to build any arguments thereon to that individual's disadvantage, has not been usually considered characteristic of a gentleman or an honest man. But this is a matter of little importance. What we have next to say strikes us as very much more so. The supposed author of the Christian Kalendar, whom we will call Mr. A., was a candidate for the Craven Scholarship, and the Professor, *ex officio*, one of the examiners. "On this occasion," says the Doctor, "his performances were very respectable. The examiners however generally felt that he had retrograded, because, as it was then observed, he had been giving his attention to the study of architecture."—Now the breach of confidence contained in this paragraph is startling. All that passes between a candidate for honours and his examiners is, and is known to be, sacred. And most properly so. What sensitive man would go into the schools or the Senate House, if every mistake to which the hurry of an examination might give birth were to be paraded for the amusement or censure of the University? It is publicly announced that in written exercises the names of unsuccessful competitors shall remain unknown. To have said then in general conversation that Mr. A. had lost ground would have been a breach of trust,—to publish it would have been even yet more dishonourable,—but to publish it with an assigned reason, and for a party purpose, is an act which our readers will be able to characterize without our help.

Fortunately, by those who are acquainted with Professor Lee's classical attainments, his decision on such subjects will be duly appreciated. The idea of Professor Lee and the young scholar, to whom he is here alluding, coming into contact in a classical examination as examiner and examinee, except in an inverted order, to any one who has resided in the University during the time they have both been residents of it, is simply ridiculous. With a first-rate composition before him, he would, we suspect, resemble Bacchus on the Frogs:

Εὖ, νὴ τὸν Ερμῆν—ὅτι λέγεις δ' οὐ μανθάνω.

We now proceed to the Professor's conclusion, namely, that the Camden Society "will in all probability lead to great and violent political commotions, and it may be to distress and bloodshed." We in our short-sightedness had thought it likely to lead to no further commotions than disturbance of vestries, and panic of churchwardens, to distress among galleries, and great slaughter of pues,—unless such a phenomenon as the state of the Doctor's own mind, when he attacked the Society, may deserve a higher classification. No such thing. "Vote by ballot" and "universal suffrage" will be replaced by the cry of "No pues!" and "Down with galleries;" midnight musters will be held by the light of altar candlesticks, and an armed rabble advance to plunder with the shout of "Donec templa refeceris." But no. Our readers may recover their spirits. "Let me tell you," says the Doctor, "although neither prophet nor son of a prophet, this will never come to pass in our country." We do not think it ever will.

Seriously, when trash which it is really painful to notice is the only

argument produced against the Cambridge Camden Society, we may hope that its assailants are at a loss for other arms. Such attacks must do it good; so far we rejoice in them: but we nevertheless grieve for those that originate them. *Quid detur tibi, aut quid apponatur tibi ad linguam dolosam?* We are perfectly aware that home-truths are not pleasant things, and can forgive the irritation of an irritable man at being compelled to hear them. We can excuse the displeasure of an author at being informed that, however much he may know of Oriental literature, he knows nothing else, and less than nothing of ecclesiology. We can understand the ebullition of his wrath in hard names and harder imputations. But we cannot so readily find an excuse for—we hope not deliberate—misrepresentation.

We have pointed out several instances in which Dr. Willet and Dr. Lee differ. We will end by pointing out one in which they agree. Dr. Willet, it appears "did sometimes for recreation's sake amuse his friends with mirthful discourses and relations:" Dr. Lee's present letter appears an imitation of this very praiseworthy habit recorded of his predecessor. Papismo-mastinx major had an advantage over his briefer imitator: he was sure of his audience; but how few are they who will attend to Professor Lee!

We understand that Professor Lee has another letter in the press: and as we shall probably have occasion to notice *that*, we were unwilling to inflict on our readers any serious reply to *this*.

THE CAMBRIDGE CAMDEN SOCIETY.

"WHAT is the Cambridge Camden Society doing now?" is a question which we have been more than once asked;—and to which, though, as our readers very well know, we have no official connection with that Society, we shall take upon ourselves to give some answer.

Our readers learned, from the statement which we were requested to circulate with our last number, that a committee had been formed, for the purpose of inducing members to secede from the Camden Society. The manner in which this object was attempted was worthy of the spirit which suggested it. Printed forms of secession were sent to each member, to which he was, in another communication, requested to attach his name:—and these forms, when filled, were not sent by the parties appending their names to the Secretary, but to an agent of the new Committee; for the purpose, it should seem, of enabling them to count the numbers of those whom they had thus detached from the Society.

We subjoin a tabular view of those who have left, and of those who have remained with it;—and, since we all know that stiff, unbending, principle is sure to be unpopular, and that the enemies of the Cambridge Camden Society were by no means scrupulous as to the means they employed of doing it mischief, we think the only subject for wonder is the smallness of the secessions.

	Seceded from the Society.	Remain in the Society.
Members, not members of the University	7	125
Undergraduates	13	129
B. A.	13	124
M. A.	67	267
Of higher standing than M. A. .	21	35
	121	680

It may, at first sight, appear strange that the seceders should form some less dissimilar proportion to non-seceders in the case of those who are of higher standing than M.A., then they bear in any other instance. But this is easily explained. Under this head are included ten-year men,—Bachelors and Doctors of Medicine and Law, and of Physic, as well as noblemen: and these are not perhaps the persons whose opinions, in such a matter, would possess most weight. To the 680 members must be added 30 candidates, who have already expressed a wish to join the Society.

The real business of the Society has not been for a moment interrupted, and we sincerely trust will never be. So that questions about blocked windows, and under-drawn roofs, and mutilated doors, and desecrated crosses,—about flower-quarries, and open seats, and sedilia, and frontals, and altars,—advice and plans as to churches, and parsonages,—we may add, as to cathedrals, are asked as often and given as willingly, as in times past.

While on this subject, we may make an end of the history of S. Sepulchre's.

The incumbent, having sufficiently defaced its beauty, by the re-erection of monuments on the walls, the "formation"—to use his own term,—of a reading and clerk's pue, the introduction of a table, with flimsy buttresses to its legs, and cockney spandrils,—of chocolate-coloured commandment boards, and useless benches between the piers of the nave, proceeded to give notice of its re-opening.* For, though a new aisle had been added, and the validity of any rites performed without re-consecration of the building, is very doubtful; he chose rather to expose his parishioners to possible unhappiness and disgrace, —we allude to the case of marriages,—than to submit to the Popery of another consecration.

We never before saw,—we sincerely hope never again to see, such a ceremony. The chancel crowded to suffocation with sitters and sleepers,—the nave unprovided with any accommodation,—the altar unfurnished with any covering, save what was afforded by two copies of the hymns sung at the service,—the preacher, during matins, without either scarf or hood,—the head of a college not distinguishable from one of its undergraduates.

A collection was made: and our readers might think that the Restoration Committee would thus be relieved of a part of its responsibility. No: the money was contributed for Mr. Faulkner's useless and mischievous alterations: alterations, be it remembered, none of which were necessary, and which he undertook with the full knowledge that £900 were yet wanting to re-imburse the Committee for what they had spent.

* We give a view of some of these alterations.

The "generosity of a Protestant Publick," which Mr. Faulkner had invoked, did not respond very liberally. And this humiliating spectacle was the end of so many months of labour, and thought, and expense; the termination of hopes for a church that should be the glory of the University!

OXFORD ARCHITECTURAL SOCIETY.

THE proceedings of the Oxford Architectural Society for the Easter and Act terms have appeared: and are ornamented with its new sigillum, gules, a cross botonnee, argent. This seal, by the way, is too small, and is altogether poor.

At the sixth annual meeting, held on June 1, the following members were elected:—

The Rev. C. L. S. Clarke, B. C. L., Fellow of New College.
The Rev. Alexander P. Forbes, B.A., Brasenose College.
William Johnston, Esq, B.A., Trinity College.
William Frederick Simmons, Esq., Worcester College.
H. M. Clarke, Esq., Union Club, London.

From the report, which is too long for insertion, we make the following extracts.

"Of the works lately executed at S. Peter's church, as being little more than mere *repairs*, much need not be said; but the Committee cannot avoid making some remarks both on the merits and defects of the church now erecting in S. Ebbe's parish. While they are willing to allow the beauty of its lofty nave, its well proportioned pillars, arches, and clerestory, they cannot but regret its stunted chancel, and the departure from the ancient arrangements of the English church in its position north and south.

"In the neighbourhood of Oxford a church of considerable merit, though by no means faultless, has been erected at Tubney by Mr. Pugin: but the Committee would more especially call the attention of the Society to the recent restorations at Clifton Hampden, as proving that there is no occasion to go beyond the limits of our own communion for skill, taste, and feeling of the highest order. The Committee do not think it necessary to enlarge more on this most honourable example of Mr. Scott's and Mr. Willement's professional talents, as they doubt not but all our members will make a point of viewing an example of a church such as we believe all once to have been, and trust to behold them once again.

"The Committtee cannot help also adverting to several instances of a like feeling in other parts of the kingdom, in which they cannot but feel an interest, as being in many cases owing to the efforts of our own members. The piety of two non-resident members has rescued from its long-continued desecration one of the holiest spots of our land, the Abbey of S. Augustine at Canterbury;* and in matters more exclusively architectural, the noble restoration of S. Mary's church at Stafford, stands forward as an everlasting monument of the munificence of one of our members and the genius of another.

"The past year has been a truly eventful one in the internal affairs of our own and several other architectural societies. Two new ones have arisen in the counties of Lincoln and Northampton, districts renowned for their architectural riches. The last-named society has already taken in hand a History of the Churches in that Archdeaconry, which bids fair to be a valuable addition to the list of similar works. The Lichfield society has also re-commenced its meetings, which had been discontinued for a considerable time.

"But the interest which the Committee feel in these valuable provincial societies

* We are rather amused at this appropriation of a member of the Committee of the C. C. S. ED.

is necessarily surpassed by that excited by the recent proceedings at Cambridge. The Committee may safely assert that they had long been anxiously watching the course of the Camden Society, and, while yielding all merited admiration to the energy displayed by its directors, could not but feel alarmed lest the decidedly controversial tone of many of its publications should hinder the cause which both Societies equally desire to promote. They have only farther to hope that the Society in its renewed existence will profit by the experience of the past, and learn, while diminishing nothing of its vigour, to beware lest its good be evil spoken of through lack of discretion.

"The publications of the Society during the past year have been rather numerous. The drawings of Shottesbroke and Wilcote churches, and the chapel of S. Bartholomew, which were announced at the last Annual Meeting as nearly ready for publication, have since that time been published, and there is some hope that the drawings of Minster Lovell church will at length be completed. As regards the series published in octavo, the valuable paper read last year, by the Rev. H. Addington, B.A., of Lincoln College, on Dorchester Abbey church, which has received additional interest from the intended restoration of that venerable building, has just appeared, and lies on the table. His paper on Ewelme church and hospital is preparing for publication. The Committee have also decided upon publishing a paper read by Mr. Freeman of Trinity College, in Michaelmas Term last, on Romsey Abbey church, in Hampshire, a magnificent specimen of a Norman Conventual church. These, with the papers on Great Haseley and Fotheringhay churches, are intended to form a complete volume of papers read before the Society.

"The Committee regret to state that Mr. Derick's beautiful design for Colabah, after all the pains taken to adapt it to the requirements of the climate, has been found altogether unfit for the purpose. as well as requiring an expense for its erection far surpassing the extent of any funds which can be provided for that end.

"Applications have also been made for designs by several Colonial Bishops,* and a plan furnished by Mr. Cranstoun of this city has been approved of by the Committee for a church in the diocese of Newfoundland.

"The Committee have finally to allude to the arrangements made for the restoration of Dorchester abbey church under the superintendence of the Society. This it is hoped will quite answer all the objections which have been made with regard to the supposed inactivity of the Society in any practical work; though at the same time the Committee must express their opinion that our duty, as a Society for promoting the *Study* of Gothick Architecture, did not absolutely require our going beyond the development of principles, and the general promotion of Architectural knowledge.

"A Lecture was then delivered by the Rev. William Sewell, B.D., Fellow of Exeter College, on the 'Early Ecclesiastical Antiquities of Ireland.'"

On which extracts we will offer two remarks.

1. We more than doubt the good taste of such references to the late secession from the Cambridge Camden Society, as those contained in this report, and in one which we printed in our last number. To increase, in any way, the difficulties against which that Society was then struggling, and which it has now, by its own energies, alone, under Providence happily surmounted, though doubtless not intended to be ungenerous, can hardly fail of seeming so.

2. We are glad that the hints received by the Oxford Architectural Society, from various quarters, have at length quickened it into an actual restoration. The books which it has published have been very pretty, very interesting, and (with the exception of the working drawings of Littlemore) not without their use: but we want something practical,—something really effected,—something that may give ocular proof of the knowledge which the Society undoubtedly possesses.

* Names and particulars should surely have been given.

REVIEWS.

The Architectural History of Canterbury Cathedral. By Professor Willis. 1845. pp. xvi. and 141.

The English Church is by this time aware what she has to expect from Professor Willis. Mechanical acumen almost unrivalled, great acquaintance with one branch of ecclesiastical antiquity, considerable powers of investigation and deduction; some, and we think a growing, taste for æsthetical beauty. But there we stop. We look in vain for any comprehension of the spirit of the men of old,—any appreciation of the system for which they very gladly spent, and were spent,—any love or reverence for the mediæval Church. Professor Willis could not be an ecclesiologist nor (and this we need not stop to prove) a Church architect; but facts in ecclesiology are valuable at all times, and the book which we are about to notice contains a very diligent, deserving, and lucid arrangement of such as are connected with the material fabric of the Cathedral of Canterbury. Might we give a hint to the author that such (doubtless unintentional) irreverence as we have seen him display in cathedrals, may do more moral harm than his works can produce of intellectual good?

The work before us is very short, and is strictly a history, not a description, for which we do not however quarrel with it. We are overladen with descriptions of our cathedrals, and yet we could not before point to any one satisfactory history of their fabric; may the present work lead to similar researches elsewhere!

The first two chapters are concerned with the Saxon Cathedral,—Chapter I. being a history of it pieced together from original writers, especially Eadmer* and Gervase, and Chapter II. the professor's analysis of this evidence. This plan, which he repeats, deserves commendation. The words of the Venerable Bede, l. i. 33, leave us in doubt whether the very structure of the Saxon cathedral were of Roman date, or only the site, and that S. Augustine rebuilt the church. Professor Willis seems to incline to the former interpretation, though, at the end of the second chapter, he owns the difficulties of the case. Eadmer, in his life of S. Bregwyn, inclines to the same view, and states that the church was arranged in imitation of S. Peter's, Rome. This, however, if anything, would rather tell against him. There is but a probability, however great, of the British Christians imitating a church in Rome itself; an almost moral certainty of S. Augustine's doing so. The size of the church would rather incline one to imagine that it was built when Canterbury had become the seat of the metropolitan; but, on the other hand, "Caer Ceint" is mentioned by Wennius among the twenty-eight British cities; so that of old it must have been a place of note. Suffice it then to say, that the Saxon Church was arranged on the Basilican model. There were, as now at Mentz, Treves, and other German cathedrals of Romanesque age, two apses, of which the eastern, raised over a crypt, contained, among others, the high altar,

* We trust that the valuable opuscula of Eadmer will not long remain unpublished.

the western, the archiepiscopal chair, (still existing) and below it the Altar of S. Mary, at which, as of old in the Roman basilics, the officiating priest faced the east, and his congregation. Professor Willis concludes with great show of probability, that this was the original high altar, and the eastern apse a subsequent addition.

This turning a church round would not be a solitary instance, (*e. g.* S. Lorenzo, at Rome, was so treated,) and is in this case very likely, for otherwise it would hardly have been possible that so great a deviation from Basilican use should have been permitted as to place the cathedræ at the extremest possible distance from the high altar, not to speak of the position of the altar itself, unusual in a Basilic. This church, after suffering the casualty of fire more than once, and being adorned by S. Odo with a clerestory, was razed to the ground by B. Lanfranc, and replaced by that church, which with marvellous changes, has yet, by a thin thread of continuity, been developed into the present cathedral.

Chapter III. is a translation, with two omissions (one of a passage already given) of that extremely interesting tract of Gervase the Monk, on the burning of Canterbury Choir, in 1174, and its rebuilding, comprising an account of the building, as it existed before the conflagration. This tract is so lucid, as, with help of references to the curious plan of the church, which Professor Willis gives of it in the time of B. Lanfranc, and also of S. Anselm, to make it perfectly intelligible. The marginal notes interspersed are of course extremely valuable. The translation, which, with accompanying remarks, Professor Willis read before the Archæological Association at Canterbury, formed the basis of the work before us.

Chapter IV. introduces us to the Lanfrancian church, of which the choir existed but a little while, having been pulled down by its great builder's greater successor, S. Anselm. Under Priors Ernulph and Conrad, the latter of whom gave it his name, the nave continued entire, till replaced at the commencement of the 15th century, by the present shewy Perpendicular pile, not so completely but that some fragments of the old structure still remain embedded in the walls, and till 1832, the north-east tower of rich Romanesque still existed, when, from mistaken notions of uniformity, the canons, (to the great credit of their liberality we most willingly own), replaced it, when it might have been restored, by a copy of the heavy south-west tower.

> " quis talia fando
> Temperet a lacrymis ?"

Professor Willis proves a very curious fact, that the church at Canterbury was a copy, with somewhat reduced dimensions, of the Abbey of S. Stephen (L'Abbaye des Hommes) at Caen, of which B. Lanfranc was abbat previous to his being nominated to Canterbury, and of which the church was at that time building.

Chapter V. is " On the works of Ernulph and the two Williams," the rebuilders of the choir after the fire, the two first from Sens, the other an Englishman. We leave this chapter to the perusal of our readers, who will we trust not remain satisfied with our very meagre

sketch, merely expressing our pleasure at finding how much of Ernulph's work is still existing. Our most sacred associations connected with the *latter* days of Canterbury are bound up within B. Lanfranc and SS. Anselm and Thomas, and it is consolatory to find that we have anything of their church still above ground.

Chapter VI. is the history of the choir from the 12th century. In the choir, till some time before the publication of Britton's Canterbury, (who shows the modern position, or rather non-position of it), the patriarchal chair remained behind the high altar, raised on steps at the level of the retro-choir, the last vestige in England of Basilican use. Now it is shoved into the corona; and the altar has of late years been placed where it used to stand. Who would not wish to see both restored to their ancient position, and our venerable primate occupying in presence as well as in theory, the throne of twelve hundred years of primacy? These observations are introductory to a difficulty which has occurred to us in reading this book, and of which it does not afford any solution. In page 103, reasons are given for supposing that the high altar was as the great altars in England begun about this time to be, furnished with a rich reredos built close behind it. Our question is, what became then of the patriarchal chair? Surely if a reredos were interposed between it and the altar, it must have become, except for appearance, perfectly useless.

Chapter VII. contains "The History of the nave, tower, and western transepts, from the end of the twelfth century," of which we have already spoken. The next and last chapter is a short notice of the remaining mediæval monuments, and then follow a few appendices.

We cannot dismiss this volume without expressing a wish for the speedy appearance of the promised second part, which is to contain the history of the monastic buildings, and a hope that the proposed meeting of the Archæological Association at Winchester may produce another volume from the same hand on Winchester Cathedral, and the Hospital Church of S. Cross.

Choix d'Eglises Bysantines en Grèce par A Couchaud, Architecte.

Paris: LENOIR. MDCCCXXXXII. 4to.

THE Ideal of a Greek Cathedral, which we presented in our third number, will prepare our readers to welcome the work before us with an interest which its novelty demands. The notion of a French Architect at Athens deserting the Parthenon, the Erechthæum, the Theatre of Bacchus, and the Long Walls, to detail and publish mediæval churches of S. Theodore and the Holy Angels, is so strange, so incredibly significative of a new growth of European feeling, that we almost require the visible evidence of it before we can believe it.

When we talk of Greek Ecclesiology our fellow-students must not expect to reap that rich reward resulting from the contemplation of the most perfect forms of beauty and sublimity, which awaits them when following their studies in Western Europe. A strong impulse of religious zeal produced Santa Sophia, and then oriental church-

building became too often a lifeless, unimproving thing, occasionally recovering strength and animation, as in the gorgeous Basilic of S. Mark, and, as we shall learn, in a less degree throughout Venetian Greece.

The work before us contains some general prefatory matter, and forty plates with accompanying letter-press, comprising notices more or less extended of nineteen churches: ten of which are in the city of Athens.

We presume our readers are masters of the general distinctive marks of Oriental churches, their square ground-plans, their domes, their apses. M. Couchaud divides Greek churches into three epochs. I. from the 4th to the 6th century; II., 6th to 11th; III., 11th to the conquest of Greece by the Turks. The second of these styles he considers to have arisen out of imitation of Justinian's S. Sophia, and to differ from the first period in these particulars.—1. The multiplication of Domes. 2. Polygonal Apses. 3. The employment of Mosaic in preference to marbles as internal decoration. 4. The employment of square piers in the naves in preference to columns, "which become more and more rare." 5. The form of the pendentives. The third age shows the reaction of the West upon the East, owing chiefly to the Venetian conquests; this is an interesting fact, and deserves to be noted. In this style the women's galleries disappeared. Fresco succeeded to Mosaic, and details became much richer. These innovations show themselves most strongly in Athens, during this period the seat of a western prince. M. Couchaud remarks that though he fixed the conquest of Greece by the Turks as the limit of this style, he might consider it as lasting till the Greek revolution, so changeless is the state of modern Grecian art.

The first plate introduces us to the ancient cathedral of Athens, which M. Couchaud refers to the 6th century; from architectural evidence furnished by its material, white marble, (and this in part ancient fragments,) its plan, and the basilican appearance of its façades. The smallness of this church is very striking, considering that it was the cathedral of famous Athens; a city containing in the days of Justinian three hundred churches and chapels.

It consists of the Narthex, the central cupola, the iconostasis, and the bema with the two side apses, which are here only perceptible internally; each arm of the cross terminates externally in a gable, and has in it a two-light round headed-window, or rather a pannel pierced with little round windows. There is a clerestory, and we use the word literally, though it is not pierced with lights. At the time of the publication of the work before us, this interesting edifice was used as the public library. M. Didron however informs us in the work we have above mentioned, that it is now restored to sacred purposes: for the remaining churches of Athens we refer our readers to the work itself.

Plate XIX is very interesting, containing some details from a ruined church at Calchis, in Eubœa, erected during the Venetian dominion, in which the pointed arch appears. This engrafting of pointed forms on Byzantine architecture produces an ensemble not unlike the transition between Norman and First Pointed. The name of the Venetian Baron

who founded the church in question is still inscribed on one of the pillars of it. This pointed tendency is not however confined to this one church in Eubœa. The pointed arch appears mixed with the round one in a small chapel at Androussa in the Peloponnesus.

Another church depicted is that of the stateliest at Mistra, of the third age, showing in its enlarged features somewhat of a Western spirit, not that in the West it would be a large church.

The universal prevalence of east windows is a remarkable feature; not one of the churches, except that at Daphni, is without one, however deficient in light in other respects; and it is to be noted that Daphni is put down upon the plan as having an Eastern triplet, although the perspective only shows a small trefoil-headed pannel. We should be glad to ascertain the cause of this discrepancy, and of another touching the window at the end of the south aisle, which seems in the plan to be carelessly copied from that in the north aisle.

At the end of the work some specimens are given of borders taken from church frescoes. They are graceful, and seem to have been traditionally moulded from the shapes of older times. The colour in the engravings is very dull.

We trust to hear of other labourers in the unexplored mine of Oriental Ecclesiology.

Instrumenta Ecclesiastica. Published by the CAMBRIDGE CAMDEN SOCIETY. John Van Voorst.

WE have noticed this work more than once before with approbation. There can be no doubt that it forms a useful and strictly practical series, and supplies a want which has been much felt. In some of the later parts however we have occasional reason to complain. Part VII. is perhaps the least satisfactory of the series: the patterns of diapers are of little use without the proper colours. The patterns of window quarries are generally good and fit for modern imitation, though we are not sure that we should recommend the adoption of the bird-quarries. In part VIII. we think the design for a "moveable bench" a very unsatisfactory performance. No seat would stand firmly with such a construction, and the central support would immediately become loose if only fastened to the seat. This should have been omitted, and longitudinal pieces run edgewise under the seat to prevent its bending in the use. A short cill should be fixed to the standard-ends, or they will infallibly "topple" over. The ironwork in the last plate is not equal to the specimens in that admirable work of the Messrs. Brandon, "the Analysis of Gothick Architecture," which continues its original interest to the full.

Some Account of the Abbey Church of SS. Peter and Paul, Dorchester. Published by the OXFORD ARCHITECTURAL SOCIETY.

THIS is another specimen of the illustrated octavo volumes which form the most attractive and perhaps useful part of the Society's

publications. Woodcuts by such artists as Messrs. Jewett, Delamotte, and Heaviside, must render any work a popular one, almost independently of its literary merit: and the Oxford Society are certainly fortunate in being able to command the services of these gentlemen, resident among themselves, and naturally so nearly connected with and interested in all their operations.

The present volume contains about eighty engravings of views and details, besides many heraldic embellishments. All these are most beautiful specimens of an art which the revived taste of ecclesiology has done so much to promote.

The letter-press (by Mr. Addington) contains full architectural, antiquarian, genealogical, and historical descriptions. The heraldic notices in particular are elaborate and carefully detailed, and the Appendix appears to display very considerable research into documentary records. At the same time we are obliged to remark that the arrangement of the book is confused, and much inferior to the clear method of the Bristol Society's similar work, which we have elsewhere noticed.

In p. 40 the legend on the second bell should be printed as an hexameter : ✠ Petre tuis aperi, da Paule tuis misereri, the cross being, as usual, at the beginning, not in the middle, of the inscription.

The Illuminated and Illustrated Edition of the Book of Common Prayer. John Murray.

No one at all conversant with ancient biblical illuminations will tolerate this very common-place and third-rate production. The borders and initial letters are totally unlike anything mediæval, being the original designs of Mr. Owen Jones, who really should study ancient MS. decorations before he undertakes such a work as the present. The borders, in coarse blue, deep red, a sort of ochre colour, and pale evanescent green, are far from pleasing to the eye. The prospectus carefully announces the exclusion of everything of an "objectionable" character. The application of this term by our readers, and by Mr. Owen Jones, is not probably the same. A shewy illuminated page, with an awkward angel, is really the most decided failure in the way of illumination we have seen. We confess our antipathy to Protestant angels of any school, and particularly to those of Mr. Owen Jones. The woodcut illustrations are only outlines,—a style not at all suited for wood engraving, the peculiar beauty of which is capability of rich tones of shade. We think it right to express plainly our opinion of this work, because we observe it spoken of in terms of all but universal approbation, in the various reviews which have hitherto noticed it.

The Stone Altar in connexion with the Eucharist, in the time of Pope Sergius the First. A witness for the truth of our Lord's Humanity, and against the Romish doctrine of Transubstantiation, &c. By the Rev. J. Blackburne, M.A. Stevenson. 1845.

The assailants of the Cambridge Camden Society have for the most part been noisy, turbulent persons, appealing in their attacks rather to

the passions and prejudices of the populace, than to the reason and judgment of the discerning. Mr. Blackburne is of completely different calibre. Quiet, not clamorous; argumentative, not declamatory; relying upon the credit of authorities, not trusting to the infallibility of private judgment; quoting in the course of a few pages the Decretals of Gratian, the Exceptions of Egbert, and Mr. Parker's Glossary; Renaudot, Mabillon, and Chamier; S. Ambrose, Ven. Bede, and Bradford; Germanus Constantinopolitanus, Du Cange, and Jewel; Bar-Salibi, Durandus, and Lord Aberdeen; the Library of the Fathers, and the Parker Society; S. Cyril of Alexandria, and Dr. Lee; the Council of Ephesus, and Sir H. J. Fust; with many other writers orthodox, or questionable,—Mr. B. might be expected to convey to his readers much and multifarious instruction. His industry is indubitable, and we sincerely regret that his research should have succeeded in so entirely concealing his point, as to render his pamphlet (to us at least) like the epic to the geometrician: "It is all very fine, but it proves nothing."

Church Arrangement. A Paper read at the Second General Meeting of the Lincoln Architectural Society. By the Rev. Irvin Eller, Honorary Secretary. 1845.

It is easy to see what hold Ecclesiological studies are taking upon the public mind. The author of the pamphlet before us is in favour of open seats, and deep chancels, and he says, "I confess I am an advocate for a *chancel-screen*, as a work of distinction between the highest and the inferior privileges of a Christian Church: and I think every sound Churchman will admit that it is his highest privilege to participate in the Sacrament of the Lord's Supper." This would be highly satisfactory, were it not that, interpreted by the preceding clause, this means to imply that the Daily Office should not be celebrated in the chancel. He is not a warm friend to symbolism.

Mr. Eller says, "It would seem that sedilia, in a vast majority of our churches, where there is only a single officiating minister"—(has Mr. E. never had the assistance of a friend?)—"would be useless, and where there are none, the Communion Service does not recognise their use." *Where* or *how* does it recognise the use of altar chairs? Sedilia once ordered, were never forbidden. Altar chairs never have been ordered.

We sincerely trust that the noble churches of Lincolnshire will no longer be abandoned to the chilling neglect of many years.

Feasts and Fasts.—By E. V. Neale, Esq.

This is a very valuable history of the laws relating to Sundays and other Holydays, from primitive times to the present day. The union of the investigation of a lawyer, with the reverential belief of a Churchman, is very refreshing and gratifying. And the information given is

valuable, and so far as we have examined, correct. It is a work which no priest ought to be without.

We will mention one or two inaccuracies which should be amended in a second edition. "The Council *of* Trullo," p. 19, note b., and again, p. 40. "The Feast of S. Margaret, which is the thirtieth of July,"—quoted (p. 61) from Coke without correction. "S. Richard of Cirencester," for S. Richard of Chichester, p. 117.

Notes on the church of S. John, Slymbridge. Published by the BRISTOL ARCHITECTURAL SOCIETY.

HAVING had occasion to express our opinion as to the mischievous tendency of the Essay affixed to this book, we are glad to be able to speak in high terms of the work itself. The arrangement is clear and satisfactory, the information (so far as we can judge) correct, and the woodcuts very good. We wish the writer had not spoken of altar-rails as "a much needed piece of church furniture."

A Peep into Architecture. By ELIZA CHALK. With Illustrations. London: Bell, Fleet-street.

THIS little volume is not written exclusively on the subject of our own ecclesiastical architecture, but comprises a brief sketch of all the pagan styles, from their earliest origin, Egyptian, Greek, Roman, Chinese, Druidical, &c. A good deal of space is taken up with the description of classical temples, and several plates are devoted to this subject, which might have been valuable and interesting enough had they contained some more of the very neatly executed and select Gothic details, which are given in the after part of the work. We really cannot see what use there is in initiating young people (for whom this work is designed) into the mysteries of fluted columns, architraves, and pediments, unless it be to teach them to appreciate fully the absurdity of their introduction into other countries for modern use. And we confess that we are not predisposed to be pleased with a book on architecture, which exhibits on its title-page a view of the Parthenon.

Let us, however, do justice to the authoress: for we do not direct these remarks against her volume alone, but in common with Mr. Parker's Glossary of Architecture, and some standard books on the subject. What has been done by Mrs. Chalk is simply, unaffectedly, and well written. It is not deep and learned, and for that very reason is well adapted for youthful students. Most of the principal details of church architecture and ornaments are briefly explained, in language divested of technical character: and the neat lithographic illustrations are decidedly well chosen, and correctly delineated.

A more serious subject of complaint is, that Mrs. Chalk seems to have purposely avoided anything like distinctive principles in treating of ecclesiastical architecture. Her notices of Messrs. Nash,

Inigo Jones, Vanburgh, &c., and her eulogy of their works, is truly pitiable. We consider that a book on architecture is useful just in the proportion that it tends to diffuse a pure and correct taste; the method of treatment is in reality a secondary object if this, the primary one, be attained. The authoress has mistaken the feeling of the day, which is in favour, not so much of *architecture*, as of *church* architecture. When will people learn that till they will feel and write as Catholicks, they will never feel or write as true architects?

COMMUNICATIONS.

STAINED GLASS, &c. AT SS. PETER AND PAUL, EAST HARLING, NORFOLK.

As stained glass is now a subject of so much practical importance to all who are engaged in church restoration, some notice of any ancient remains that have not been previously described, may not be unacceptable to our readers. We propose to give a brief account of that existing in the east window of the church of SS. Peter and Paul, East Harling, Norfolk, as well as of some other interesting features in the same building. The glass appears to have been the gift of Sir Robert Wingfield, who held the manor from about 1470 to 1480; since that time it has been removed; but with a degree of good taste unusual at the period, has been replaced in its original situation by Charles Wright, Esq. in the beginning of the last century. It did not however escape without injury; for some of the subjects are mutilated, and probably are not placed in their proper order. The Crucifixion occupies its proper place,—the highest in the middle light,—and the figures of the donor and his wife the lowest places in the first and last lights. The window itself is of the same date as the rest of the church, built by Sir William Chamberlain between the years 1435 and 1462; it is four-centred, and of five lights, which are all filled with stained glass; but the tracery above them has plain glass only. There are altogether twenty subjects represented, four in each light, in square compartments, divided from one another by fragments of white glass; from the height of the window from the ground, and the mutilation of some parts, the meaning of all is not easily ascertained. Commencing on the north side, the first light contains at the top (1), a figure in archiepiscopal costume, standing between two other figures; the former has the crozier in his left hand: (2), the Offering of the Magi: (3), the Assumption of the Blessed Virgin, who is represented in an aureole, and surrounded by angels: (4), the armed figure of Sir Robert Wingfield, kneeling, with this inscription above his head, "Fili redemptor mundi deus miserere nobis."—The second light contains (1), the Betrayal with a Kiss: (2), probably the Blessed Virgin at her Purification: (3), a Martyr with a palm-branch, and a female figure kneeling at a prayer-desk, which is covered with embroidered drapery: (4), a figure with part of a wheel,

probably S. Catharine.—The central light has (1), the Crucifixion: (2), a figure, apparently with the cruciform nimbus, seated on a throne in the background, with many other figures in front: (3), the Salutation: (4), a Bishop with a book, much mutilated.—The fourth has (1), a Pietà, with two angels: (2), the Marriage at Cana: (3), the Nativity: (4), many confused figures, much mutilated.—The fifth and last light contains (1), the Ascension, with the Twelve Apostles kneeling: (2), the Descent of the Holy Ghost: (3), the Adoration of the Shepherds: (4), the figure of Anne, wife to Sir Robert Wingfield, kneeling, with this legend over her, "Pater de celis Deus miserere nobis."—These subjects are small in size, but well executed, and form a very beautiful window. The arrangement is very suitable for modern imitation,—a point in which glass-stainers are frequently at fault, filling each light of a Perpendicular window with a single canopied figure, an arrangement which properly belongs to glass of Decorated date.

The only other remains of stained glass are a few figures of angels, in the tracery of the aisle windows; but the church is in many respects a most interesting one, and would well repay a visit. Its plan is a chancel, nave, and aisles, a chapel north of the chancel, and a south porch, all of the period mentioned above; and a beautiful western tower, about a century older. The most remarkable of its contents are two fine canopied tombs: one of the date of 1462, to the re-founder, Sir William Chamberlain, and his wife, in the north wall of the chancel, and opening into the chapel of S. Anne: this consists of a panelled high-tomb, formerly containing brasses, surmounted by a rich canopy and cornice: through the eastern side of it is a curious hagioscope, looking from the chapel towards the altar. The other monument is in a chantry chapel at the east end of the south aisle; here a rich high-tomb supports two fine recumbent effigies of Sir Robert Harling,—who departed this life in 1435,—and his wife: above them rests a beautiful ogee canopy, double feathered, with heraldic badges in the mouldings, cusps, &c. This chantry is separated from the rest of the aisle by a magnificent parclose, with elaborate tracery, very richly painted and gilded: its groined beam is powdered with stars, and the monogram I ℞ C: another smaller parclose divides it from the nave. This is of Middle-Pointed date, and consists of nine small trefoiled compartments, separated by shafts, and supporting trefoiled triangles. The lower panels of the roodscreen also remain, and are extremely rich. The nave is covered by an open roof, of very high pitch for its date, and of the greatest beauty; the hammer-beams and cornice are highly ornamented, and the whole appears in excellent preservation. The only other remnant of church furniture we shall notice is a small but elegant lectern, now disused, broken, and banished to a dark corner of the tower: drawings of this have been lately engraved in the fourth number of the *Instrumenta Ecclesiastica.*

WINTON AND SARUM CATHEDRALS.

WITHIN thirty miles of each other, in southern England, stand two rich and famous churches, Winton and Sarum, most dissimilar, and yet from

their dissimilarity admitting of comparison. The one is grave, and massive, and solemn, like Church services in Advent-tide; the other claims to be aspiring, and unearthly, like an Easter Anthem. Salisbury is the work of the First-Pointed age, the regular offspring of one mind; Winchester, Romanesque and Third-Pointed, produced in the infancy and the decline of Christian architecture. Winchester is externally heavy and sombre; Salisbury, as we have heard Cologne described, a poem. Stand at the north-east angle, and you grasp the gables of the Lady Chapel and the choir, and the side of the cathedral, varied with its three high-roofed projections, the two transepts almost touching, and the porch itself in size and boldness almost a transept: while far above towers the wondrous spire. And yet we far prefer Winchester. Winton, like "the Queen," whose type all material churches are, is "all glorious within." Her beauty is one not of moulding merely and of finial. Necessary as these are, and exquisite to gaze upon, they are but means to an end, and that end is the foreshadowing of the Heavenly Jerusalem. And we believe that the wide world over few more religious spots can be found than Wykeham's nave, quarried though it be in the decline of Christian art, out of a Norman block. *Materiem superabat opus.* The Christian piety of its author gave a life to the style which naturally it possessed not. The difference of a religious and a secular building can scarcely be more truly seen than in a comparison of the naves of Winchester and Canterbury. The forms, the mouldings, the general character, are all alike, and yet one is solemn and awe-inspiring; the other flimsy, and assuming, and irreligious. And yet not even in Winchester can the whole effect compensate for the want of the triforium. Without a triforium, the side arcades symbolize no high peculiar doctrine. Sarum has its triple row of arcade and clerestory, and yet it does not, even architecturally, satisfy, for both religious feeling and safety seem sacrificed to the mere desire of daring rashness. The slender pillars promise no security, and they realize no solemn cotriplication; while the ponderous buttresses, but half concealed in the triforium, tell a tale of fearful rashness. Nor can we admire the vast triforium? Compare it with that wonderful miracle of holy feeling, the triforium of Westminster. We truly are astonished how often Salisbury has been quoted as the perfection of the First-Pointed style by those who might each day have worshipped in S. Edward's peerless church. Sarum wants its painted glass, so it is not fair to complain of its painful glare. This we will say, however, that its architect meant its effect to depend in far too great a measure upon this enrichment. The east end is indiscribably poor and unmeaning; it looks like a flat end mimicking an apse. The apse, seldom as it is found in England, is perhaps the true termination a cathedral; but if Sarum were to have a flat termination, it need not have been what it is, as Ely can testify. Compare to it the solemn choir at Winchester, with its gorgeous reredos, overtopped by its lofty semi-apse; and then stand in its retro-choir, and casting a glance at the Lady Chapel at Sarum, say to which you give the preference.

If we be esteemed over-severe upon this cathedral, we are sorry,

but unconvinced. We grieve if we have shaken old prepossessions; but if it be necessary, as we hold it to be, to establish a philosophy of ecclesiology, facts must be grappled with, and truth spoken.

[We willingly give a place to the foregoing letter, because it contains, we think, some just criticism. But we hardly feel either competent, or willing, to bestow the censure on Sarum or Canterbury, which the writer thinks their due.—ED.]

To the Editor of the Ecclesiologist.

MR. EDITOR,—S. John's Gate, Clerkenwell, is, with the exception of the crypt and some small portions of the walls of the adjacent church, the only vestige of the once-splendid hospital of S. John of Jerusalem. It was built (as an inscription testifies) in 1504, by Sir Thomas Docwra, the last prior but one, and consists of a noble groined archway, with a spacious chamber above it between two massive towers. The material is red brick faced with stone. Its condition for many years past has been truly distressing, part of it having been used for a public-house, and the remainder for a watch-house, and subsequently for a coal-shed. Soon after the passing of the recent Metropolitan Building Act, its occupier received notice from the district surveyor to repair it; and a praiseworthy attempt has since been made to restore it by subscription; but it appears from the newspapers of yesterday, that so small a sum has been collected, as to leave but little doubt that it will shortly be removed altogether. Its state of dilapidation is such, that it has been found necessary to erect a kind of gallery of boards to prevent stones from falling upon the heads of passengers. Being a native of Clerkenwell, I am anxious that something should yet be done for the preservation of the last relick of its monastick glories, and therefore earnestly beg for your protest against its destruction. I believe I may add that, notwithstanding the general apathy, I speak the sentiments of many of my neighbours.

I am, Sir, your obedient servant,

✠ G.

July 31, 1845.

THE ECCLESIOLOGY OF THE DEANERY OF WOODLEIGH.

THE Deanery of Woodleigh, in the Archdeaconry of Totness and Diocese of Exeter, occupies a remote situation at the extreme southern point of Devonshire, between the Plymouth road and the English Channel, and probably, from not being very conveniently accessible, and some portions of it extremely secluded, it has been rarely visited by the ecclesiologist, or the tourist, though it presents much picturesque scenery, and several fair specimens of the style of churches

generally prevalent in the south of Devon. It will be known to many ecclesiologists that the churches of the county of Devon present a more marked uniformity of style and arrangement than perhaps those of any other county; but to those who have had opportunities of surveying its different districts, several varieties will be evident, notwithstanding a general similarity in form and in architectural features.

The Third-Pointed style, with some provincial, and rather coarse peculiarities, is predominant throughout Devonshire, and the few specimens which are found of the earlier styles cannot be said to be very different from those which occur in other parts of England.

Before we notice particularly the churches of Woodleigh Deanery, it may be observed that the usual Devonshire arrangement comprises a nave and chancel without architectural division, with parallel aisles, having separate roofs, and of equal height, continued along the chancel, sometimes quite to the east end. Sometimes there is only one aisle, but in few instances is it altogether wanting. The body is usually low, and without a clerestory, the tower often lofty, and out of proportion to the low body, which circumstances, together with the unbroken length of the side elevation, produces rather an unpicturesque external appearance. Still the towers, taken by themselves, are often pleasing in their general effect, and harmonize with surrounding scenery, though the details are not unfrequently poor and coarse. The chancel-arch being almost invariably wanting, there was always a very marked division of the nave and chancel, by a screen extending across both the body and aisles, of which screens numerous and beautiful specimens remain. The cruciform plan is rare, but there is an awkward arrangement with low transeptal chapels opening to the aisles, which is frequently seen in South Devon.

The Deanery of Woodleigh contains the following twenty-four churches:

East Allington	Dodbrook	Portlemouth
West Allington	South Huish	Ringmore
Aveton Gifford	Kingsbridge	Salcombe
Bigbury	Loddiswill	Sherford
Buckland Toutsaints	Marlborough	Slapton
Charleton	South Milton	Stokenham
Chivelstone	Morleigh	Thurleston
Churchstowe	South Poole	Woodleigh

Of these two only are modern: *Buckland Toutsaints* and *Salcombe*, the former a miserable pseudo-Gothick structure; the latter a First-Pointed church, consecrated 1844, having tower and side aisles, but a deficiency of chancel. The interior has several satisfactory points, and the general effect is good, though in many respects open to criticism.

Excepting fonts, of which several specimens will be noticed afterwards, the sole Norman features are the south doorway at South-Milton, not a very early or good specimen, and some small windows at South Huish, which may possibly be of this style.

Of First-Pointed there is one fine and complete specimen in the church of *Aveton Gifford*, which is cruciform, with a central tower,

north porch, and aisles to the chancel only. Some later windows have been inserted, but the main features are unaltered.

In *Kingsbridge*, also a cruciform church, but much altered and spoiled, the arches under the central tower, and perhaps the tower itself, are of this style. The arches and piers of the nave were probably also First-Pointed, but have been in a great measure removed or mutilated.

The tower of South Huish has lancet belfry windows, but it may be doubted whether it should be referred to this period.

Of Second-Pointed are the chancels of Bigbury, Chivelstone, Slapton, Morleigh, and a few windows at Churchstowe and Loddiswell. Of these the chancel of Bigbury, and the east window of Chivelstone, may be considered as good specimens.

All other features, except some doubtful steeples, and some curious windows at Sherford, may probably be classed as of the Third-Pointed style. These windows have curved lines in the tracery, which at first sight seem to be of Second-Pointed period, but which, on a nearer examination, would appear of the later style. At Sherford every window is of this sort, and other like specimens occur at Little Kempston, Staunton, Ipplepen, and Darlington, in the neighbourhood of Totness.

The largest and finest complete specimen of this style is Marlborough. West Allington, South Pool, and Stokenham are also handsome churches of uniform character, though the latter has been mutilated.

The arrangement of the churches is as follows:—

1. Cruciform—Aveton Gifford and Kingsbridge, with central tower; Woodleigh with west tower and no aisles.
2. Nave, chancel-aisles, and transeptal chapel on each side—South Pool, Portlemouth, Stokenham.
3. Nave and chancel with two aisles—Marlborough, East Allington, West Allington, Sherford, Chivelstone, Slapton.
4. Nave and chancel with north aisle, and a south transeptal chapel only—Bigbury, Charleton, South Milton.
5. Nave, chancel, and south aisle—Dodbrook, Thurleston; with north transeptal chapel—Churchstowe, South Huish, Loddeswell (which has two aisles to the chancel); with south transeptal chapel—Morleigh.
6. Nave and chancel with north transeptal chapel, but no aisle—Ringmore.

The only instance in which the steeple is not at the west end, except the cruciform churches of Kingsbridge and Aveton Gifford, is at Ringmore, where it stands on the south side of the nave, the lower part forming a porch.

(To be continued.)

(To the Editor of the Ecclesiologist.)

Sir,—The Abbey Church of SS. Peter and Paul, Dorchester, is as you know, about to be restored by the Oxford Architectural So-

ciety. I feel a great interest in the restoration, and I wish to ascertain your opinion on an important part of it. Do you consider the proposed restoration of the east end to be correct? I cannot but look upon the engraving put forth as anything but tasteful; and this failure in beauty I ascribe not more to the shoulders of the gable, and the alteration of the side buttresses, than to the (as I think) incorrect completion of the great window. I do not believe the circle in the head of that window, and the five small triangles about it, were intended by the designer to be pierced. I have little doubt that it was left, as it were, a large couplet connected by one hood, and that the circle marked both externally and internally by a moulded circumference, was on the outside plain, and on the inside held a sculptured representation, or it may be, a painting, such as the good men of old could design and execute, of one of the great objective truths of religion. Mr. Addington, in the published account, p. 24, says, "The upper part of the window is wanting, but it seems hardly certain whether it was ever finished according to its original design, or has been broken away subsequently, and filled up as we now see it." Now I venture to opine, that it certainly was finished according to its original design, but that that design was not like the restoration proposed by the Oxford Architectural Society.

I am, Sir, yours, &c.

A SUBSCRIBER.

NEW CHURCHES.

S. Stephen the Martyr, Avenue Road, Portland Town.—This is a decorated Cross church, with tower and spire, designed by Messrs. Daukes and Hamilton.

The proportion between the western and the side windows is unequal. The western façade is rather Perpendicular in extent of window; that in the nave having five lights, those in the aisles, on each side of it, having four, while the side windows have only two, and those disproportionately small. We are inclined to suspect that (though precedent might probably be found for the present arrangement) some variety of both size and shape might give better effect to the two windows at the west of the aisles. Again, the buttresses on the western façade might well be of different design from the rest; the porch should certainly be rather larger; and there is a western staircase turret containing we believe access to *future* galleries. The tower and spire are decidedly very good. The roofs are of a handsome pitch, and the ball-flower cornices and gablets very well contrived. We *trust* such a design has a full chancel; but the engraving does not shew it, and we always fear the best side is set forth to view. On the whole we should be pleased with this edifice, were the galleries never erected.

S. Mark, Great Wyrley.—This is a church which we think has received more praise than it deserves, though there are many very creditable points about it. The style is Early-Pointed; the plan,—chancel, nave, north aisle to each, north porch. This arrangement was rendered

necessary by the nature of the ground. There is a good eastern triplet: the south side of the chancel is lighted by three, that of the nave by two lancets and two couplets. But there is a trimness and modernism on this side which is very unsatisfactory: buttress and window alternating in the approved cockney fashion. The north side, with a leaning-to roof, for the aisle and sacristy (we cannot make out from the drawing, and our correspondent does not say, whether the latter is at the very east end) is good and simple: the porch perhaps a little too long. The bell gable is at the east end, which we dislike as being (in old work) very unusual,—inconvenient,—likely to give rise to irreverence,—and a mere plagiarism from Mr. Pugin. There is an anomalous fleur-de-lys at the west end; we hope that a cross will be substituted for it. The west window is a good couplet with, we believe, a trefoil in its head. The roof is covered with blue tiles, which have rounded edges. "The interior," says our correspondent, "has a very good effect from the whole being of ashlar, and a sort of natural polychrome is produced by the rich and varied tints by which the stone is varied." We confess that we should prefer tints of a more artificial kind. The piers and arches seem good; we except however the chancel-arch, which is far too large, and gives the internal effect of there being no chancel at all: the rood-screen we believe is to be added. The roof is open and of good pitch; but we are sorry to find that the inter-rafterage is ceiled. The corbels and dripstone terminations are at present left in block, one only of each being carved as a specimen. There are two wooden sedilia on the south, and on the north of the altar a throne, copied from the abbat's chair at Glastonbury, for pontifical use. Unless the bishop's visits are likely to be frequent, we should recommend that it be kept in the sacristy. We regret to find that there are altar-rails and an "altar carpet." The east window is filled with Mr. Warrington's stained glass; of its execution (not having seen it) we cannot speak, but the subjects are not very well chosen. Our correspondent complains of want of splay in the windows, and boldness in the mouldings. Though we think the church deserving of praise, especially for its well developed chancel, we can by no means agree with him in considering it "one of the most successful of modern churches." The architect is Mr. Johnson of Lichfield.

THE new church in Chester Square, London, is approaching completion. It is very ambitious in its design, which is to produce a bold cruciform Middle-Pointed church, and we cannot altogether praise it as successful. However it shows spirit. The chancel is very stunted. The tower, which is crowned with a spire, and applied to the north aisle, ought not to rest on piers; this has neither beauty nor utility to recommend it. The shape of the spire is curious. There are sedilia. The west end being encroached upon by buildings, is perfectly blank. Galleries, with all their abominations, are allowed. On the whole, perhaps, this church evinces an improvement in Mr. Cundy, compared with that of S. Paul's, Wilton Place. The material is hammer-dressed stone with ashlar dressings.

A NEW church is in progress of building at Barnet by Messrs. Scott

and Moffat in the Early Decorated style. The plan is a nave and chancel without aisles, and a shingled bell-turret: the material is flint dressed with stone, and the roof is covered with old tiles (an admirable material for roofing by the way). Internally the roof is open, and so are the seats. The prayer-desk however faces due west! and altar-rails surround a scanty sacrarium. There is likewise a western gallery, and some of the nave seats on the north side look south, so as to command the pulpit. The chancel is seated longitudinally. There is enough good about this church to make us much regret the unsatisfactory arrangements. Does it not seem almost a mockery to build a Catholick-looking church, and then make the priest pray to the people? The adjoining parsonage and schools do not tally with the church. This is unreal.

A NEW church of great pretensions has been built at SONNEBERG, in Saxe-Meiningen, by M. Heideloff of Nuremberg, who has also published views and a description of it. The architect and the building are Protestant, and do not therefore properly come within our limits: but still the style is Pointed, and M. Heideloff has conducted several restorations of ancient Christian edifices, both at Nuremberg and elsewhere, as at the Stiftskirche at Stuttgard. He seems indeed to be the great authority for church restoration among German Protestants. Although there is not the least occasion for a chancel at Sonneberg, the architect, either for artistic reasons, or as waiting for better times, has added one with a three-sided apse, and has placed a pseudo-altar at its eastern end, most inconveniently we should say (judging from the usual transformation abroad of Catholick churches) for his congregation. The nave, of five bays, has aisles, which have doors in their middle bays: at the west end is a vestibule between two square towers. The west door is raised on a flight of steps. The *motif* of the western façade is clearly taken from the Nuremberg churches. The west door and window are united under a crocketted and panelled gable. The towers are buttressed, of very numerous stages, not defined by strings; and have overhanging cornices, above which are octagonal lanterns, gabled on each face, and octagonal spirelets, surmounted by balls, crosses, and pennons, in gilt metal. There is no dignity of composition in this. The side elevations are painfully regular: gabled buttresses divide tall windows, each of three lights: the middle bay, as we have said, having a door. Inside there are panelled galleries resting on piers, and cutting the side windows athwart: they are reached by flights of stairs disguised in square excrescences on each side of the chancel. There is also a panelled west gallery for the organ. The caps and bases are poor, and the interpenetrating kind of mouldings is used. There is one curious feature. The pseudo-altar, which is detached, rises behind into a kind of reredos, surmounted by a crucifix in stone. The pulpit, on the north side of the chancel-arch, is reached by steps through the wall, from a vestry under the gallery stairs. The general effect of the interior and exterior is unsatisfactory. There is a *gimcrack* air about this, as about all the specimens of modern Continental Gothic with which we are acquainted. The most wretched part

of the design are the staircase-vestry erections on each side of the chancel: each is gabled transept-wise, and besides a large door, has a window of great size, which bears no kind of proportion to what it is intended to light. The east gable of the nave is cut into steps, moulded at the top. We must condemn this building, as well as to its adaptation for the services to be performed in it, as to its particular details, and its general effect. From M. Heideloff, both as an editor, and as one with good examples always before his eyes, we should have hoped better things.

THE Ludwigskirche, at Munich, built by M. Gaertner, and painted by Cornelius, is of so mongrel a kind of architecture, that we shall not do much more than condemn the style altogether. The church is chiefly remarkable for two thin western towers, so very far apart, that at a moderate distance the spectator can scarcely believe they belong to the same building. There can, we think, be no doubt that it is the least successful of all the new buildings in Munich. The roof, of coloured tiles, has been found to be not waterproof; and is to be replaced by a metal one. The altars in the church are of a very unworthy kind, of wood, painted to look like stone: the choir is quite unprovided with fittings. We become indignant at the use of sham materials, where really good ones can be procured; and can find no excuse for scagliola at Munich. The painter and architect are commemorated in laudatory inscriptions. Unhappily paltry trinkets and ornaments have been allowed already to find their way to the side altars, in defiance of any real taste or beauty.

CHURCH RESTORATION.

All Saints, Asholt, Somersetshire.—Some creditable repairs have been effected by the rector, in this little church, among which we may mention the cleaning of the font, and the expulsion of pues from the chancel. There is now not a single pen in the church. The chancel is seated stallwise. The reading-pue has been replaced by a less offensive design. Much still remains to be done; and when, in progress of time, a roodscreen is erected, we hope the beautiful and perfect example remaining in the neighbouring church of S. ——, Stockland-Bristol, will be selected as a model. A better one for any small Perpendicular building it would be impossible to find. It is complete, colour and all.

S. ——, Corfe, Somersetshire.—We have received favourable accounts of the restorations in this church, of which a large part has been rebuilt. We hope there were cogent reasons for the selection of the Norman style, the employment of which, except in peculiar cases, we utterly condemn. The only pues left standing at Corfe are those in the chancel for the *lady rectoress! Debet mulier potestatem habere supra caput propter Angelos.* But where before in the world did Christians ever hear of a *potestas* like this?

S. Andrew, Tangmere, Sussex.—The church of S. Andrew, Tang-

mere, Sussex, has recently been partially restored. The pues have been ejected and open seats substituted. The incumbent puts the gravity of the congregation to a severe test by dexterously ensconcing himself in a curious recess in the west wall, said externally to represent a buttress, which he uses as a vestry.

S. Mary the Virgin, Appledram.—The very elegant Early English church of S. Mary the Virgin, Appledram, in the same county, is in course of restoration. The whitewash has been removed from the walls and piers; and the rich mouldings of the triplet in the chancel have been cleaned and renewed. Open seats have taken the place of the pues with one or two exceptions. These, we are sorry to say, are singularly ugly. A very elegant-trefoil headed hagioscope has been opened, and the stairs leading to the rood-loft have been discovered. Of course the incumbent will make these intelligible by restoring the rood-loft. The chancel has been raised and paved with Chichester tiles. The restoration is under the superintendence of Mr. Butler, of Chichester.

Lincoln Minster.—We have been prevented more than once from noticing the restorations which have been for some years in progress at Lincoln cathedral. Much of the stonework has been renewed, as also the timber and leads of the roofs; the stonework it is unnecessary to criticize, as it is all conducted on the simple and safe plan of never making anything of new design, but re-cutting and inserting dogtooth mouldings, or tabernacle work just as they were before. The construction of the roofs has been in some cases altered, when it was found that by so doing, less outward thrust and more dead weight was produced on the side walls; all the roofs retain their original lofty pitch. The works most recently executed have been the south-side of the nave and its aisle, the north and south faces of the great tower, and the most elegant Early-English gable at the south end of the upper transept: besides this a considerable piece of the nave-roof, between the western towers, has been put up new, as also that of the "choir of angels," upper transepts, and some of the aisles and chapels. In the latter we ought not to omit the handsome carved oak roof placed in Bishop Longland's chapel adjoining the south door, which was designed and executed by E. J. Willson, Esq., F. S. A., of Lincoln, the author of the letter-press in some of Mr. Pugin's works. A new floor was placed in the rood-tower on the occasion of the re-casting of Great Tom; it was designed by Mr. Savage, to whom was originally entrusted the restoration of the Temple church, and is most ingeniously contrived to prevent the pressure outwards of the tower walls. This summer as well as last a new roof is being placed on the south arm of the lower transept, and the pinnacles which were added in the fourteenth century, to relieve the high pitch of the roof on the west side, have been restored; they are exceedingly large and elaborate. The stone-work of the west side of the upper transept is also in hand, immediately beneath the parapet of which is an Early First-Pointed moulding having billets: it was part of the work of Bishop S. Hugh in the twelfth century. We must remark that some of the mouldings near

to the ground on the south side, where a road has been made, have been destroyed, and not yet replaced. We hope these will not be overlooked. The Galilee porch appears to be in a dilapidated state, and requires early attention. As yet nothing considerable has been effected in the interior, it having been very properly considered that the state of the roofs and walls was of more importance than decoration. Decoration of a fabric which may fall down, if neglected, in a few years, is worse than useless. In this age of restoration, it is perhaps not too much to expect, before long, liberality and architectural skill and spirit equal to the work of again making perfect the awful beauty of the south door. We cannot conclude this notice without adding, that the lightness of the central tower would appear much greater, and its general aspect be even yet more elegant, by the opening of the twelve large lancets, three on each side, in the lower stage, which are at present blocked up.

S. Andrew, Nether Wallop, Hants.—The restorations in this church seem very satisfactory. The chancel has been entirely rebuilt, the roof being a copy of an old one which had long been under-drawn; pues ejected, and open seats restored; the east window filled with stained glass, the side chancel windows with flowered quarries; and a Third-Pointed font substituted for the old one. We learn with regret that there are altar-rails,—"a handsome carved oak Communion table,"—and that the vestry is made by a parclose out of the east end of the south aisle.

S. John, Bluntisham, Hunts —This is a very remarkable church, the chancel ending in a Middle-Pointed trigonal apse. The restorations now carrying on, at the sole expense of the incumbent, are good so far as they go, though a little deficient in boldness. One gallery has been, the other will be, taken down; a substantial drain opened for the font; pues are in course of gradual ejection; and the mass of rubbish which blocked the north and south belfry arches (for the aisles extend to the end of the tower) are removed. The fine rood-screen ought to be replaced; the painting of such of its panels as remain is very good. We fear that the spire must shortly be taken down; and no church-rate can be raised.

S. Margaret, Wyton, Hants.—The almost adjacent churches of Houghton and Wyton, the magnificent spire of the former rising above its trees, and the shady path between the two churchyards, form perhaps the prettiest thing in the county. The unpretending bell-cot of Wyton is now being replaced by a pert, modern Early-Pointed, starved brick tower. The north aisle, originally Late-Pointed, has been rebuilt in the same style; and a brick string-course looks strange enough over flint-work. If the money wasted on the tower had been laid out in restoring the Early-Decorated roof of the chancel,—a perfect gem,—it would have done credit to the good sense as well as to the liberality of the parish.

THE restorations in MORPETH, S. Mary, seem satisfactory; but we have no sufficient data on which to speak.

S. ——, *Bosham, Sussex*, known to ecclesiologists as possessing one of the finest Saxon towers in England, and otherwise a very interesting building, has undergone some satisfactory restorations. The windows of the south aisle, which were gutted, have been filled with their original Middle-Pointed tracery; and its east window, where all tracery of the original work have been lost, will be imitated from that at Oundle. The architect is Mr. Butler of Chichester.

S. Mary the Virgin, Dover.—The church of S. Mary the Virgin, Dover, has been restored under the direction of Mr. Buckler. There are very grievous faults in his work. The church was of Transitional and First-Pointed character, very much mutilated in all parts, and defiled with pues and galleries as extravagantly as most of our seaport churches. The restoration has been very extensive,—costing, we believe, no less than £6000,—and was evidently undertaken with the best spirit and intentions. Although the church was remarkable for its length, the architect thought fit to add an apse, trigonal with unequal sides, the pretending window in the eastern, being most inadequately supported by single lights in each diagonal, side. Mr. Buckler has restored such of the pier-arches as had been removed; but his detail is uniformly of a heavy and ungraceful kind. He has not made good the chancel-arch, but has left the body of the church without any division, producing the most puzzling and unsatisfactory effect of a narrow apsidally-terminated aisle of inordinate length. The aisles have been made broader, which is surely unjustifiable. They are both encumbered with heavy galleries, to give light to which the eastern windows are raised to a high level. Throughout the church the seats are low, but have doors. A massive stone pulpit, of bad design, is put up on the south side: an organ in a gallery at the west end. The nave and aisles have gabled roofs of very fair character. The outside is more unsatisfactory than the interior. There is great affectation of irregularity in design and in masonry. There is also a *show* side. The parapet, with pedimental buttresses rising above it, is very displeasing to the eye; and the apse, with similar buttresses, and high pinnacles,—for which there is clearly no use, and which are perhaps the worst features of the work in point of design,—is as bad as anything we remember to have seen. Upon the whole then, with every desire to be well pleased, we are obliged to record our dissatisfaction.

All Saints, Bakewell.—We can notice the restoration of All Saints, Bakewell, with little besides blame. The work, which has been some time in progress, has not advanced much further than the restoration of the shell of the transepts, and the building a spire. The south transept is very curious from its containing an end door of great richness. The east aisle is of late Decorated, the western side, which has no aisles, is of the first age, and the architect, supposing, we must presume, that it looked very plain, has inserted a row of triangled windows over the lancets. The north transept, which is remarkably short (not longer than the width of the nave aisles) has been fitted with a fire-place in the north wall; and a frightful Third-Pointed window, inserted in its eastern face, is not removed. Both transepts

had their roofs cut down, and a battlement run up in the Third age, and these deformities are retained. The chancel and nave (containing some rich Norman work) are as yet unrestored. The spire, which is not a restoration of the one destroyed twenty years ago, is frightfully heavy. There are to be pues in the area of the lantern. Considering how much the works have cost, we think very little has been done. A large number of curious incised slabs have been discovered during the progress of the restoration.

We have received the following from a "Cornish Churchman."

Kenwyn, Truro.—Amongst several minor restorations in this church, two new east windows of early perpendicular work have lately been put up. The tracery is of Caen stone; and the execution does great credit to Mr. Pearce, the statuary of this town. The windows have been filled with stained glass by Bere of Exeter. The figures represented in the chancel window are S. John, S. Peter, and S. James the Less; all under canopies, having beneath them sacred emblems. The east window in the south aisle has tracery very similar to that in the chancel; but the glass with the exception of the head is of a plain diaper pattern.

S. Mary the Virgin, Truro.—Considerable improvements and restorations are being effected in this church. The exterior of which on the south side is elaborately carved of the Tudor age; the interior having been Grecianised some fifty or sixty years since. A well executed font of Caen stone has replaced one of wood. A reredos* of the same stone has been substituted for an unsightly wooden one. New and costly hangings of rich crimson velvet have been provided for the altar, reading pue, and pulpit. The altar floor has been paved with Encaustic tiles, though for want of proper arrangement they have anything but a good effect. Two stained glass windows have been put up by Warrington. One at the east end (which has had new tracery of Caen stone), in which the principal figures represented are S. Philip, S. John, the Saviour, S. James, and S. Simon; each under canopies and having their respective emblems and scrolls. These occupy the five lights. The tracery of the east window of the south aisle has been repaired and cleaned. The lights in this window (excepting the head) are of a plain diaper pattern. Two of the piers and arches at the east end have been scraped from whitewash, and the heavy Grecian capitals removed; thus giving much additional height to the building, which is much wanted. It is hoped the Churchwardens will follow the good example set them by the rector, and restore the remaining piers and arches.

S. Feock, near Truro.—This church is now restored, and is an interesting and encouraging proof of what may be done in almost every parish. Like most village churches in this county, this was also in a very dilapidated state. Part of the south wall, and the east, and part of the north walls, and the north transept, have been carefully and strongly rebuilt after the original design, and the whole roof relaid. Internally an unsightly gallery has been removed, and the square pues de-

* Our readers will be aware of our objection to the whole genus of reredoses.

stroyed, and in their places open sittings have been substituted. These have sufficient space to admit of kneeling, and are surmounted with an uniform moulded capping, and rise about three feet in height from the floor. By this arrangement there has been an increase of 120 sittings. The whitewash has been scraped from the pillars, arches, and walls, and the latter washed with stone colour, and ornamented with appropriate texts rubricated. Most of these were discovered when the whitewash was removed, and have been restored. A new pulpit, richly panelled, reading-pue, and altar-rails of oak, have been erected, and a stained window, by Beer of Exeter, has been put up over the altar. [We are sorry to hear of the reading-pue, altar-rails, and texts.—Ed.]

S. Kenelms, Hales Owen.—We are sorry to have given an incorrect impression in p. 197 of what is to be done at this interesting chapel. Its noble Patron is we are happy to learn about to devote it to sacred purposes. The architect employed is Mr. Hussey.

Cologne Cathedral.—We are happy to be able to give a very favourable account of the progress of the works in Cologne Cathedral. During the last year, the south aisles have been carried up and vaulted in. The material used in the vaults is brick, very carefully laid. The masonry throughout is fine, the stones being most accurately cut, and fastened by metal clamps. A temporary wooden roof has been thrown over the south aisles, which is pierced by the granite piers that are to contain the pinnacles, and which shew from above this cruciform plan in section. The works are now proceeding at the south transept, and a beginning is making at the façade of the north transept. The completion of the north aisles, and the vaulting of the nave, are to follow. It is expected that the whole area of the church will be covered in and thrown open by the summer of 1848. The completion of the tower cannot yet be looked for. No less than seven kinds of stone are used in the works, varying from lava to the soft stone from Caen. The execution of the statues, foliage, and details, is very satisfactory; but one cannot help thinking that neither the architect nor the workmen fully appreciate the mouldings which they copy. M. Zwirner, in his original works, does not seem to have improved much beyond his contemporaries in the knowledge and use of mouldings. The internal painting on the spandrils of the choir-arches, by Steinle and his pupils, is nearly completed, and leaves nothing to desire. There is still a deficiency of money for this great work; and we regret there is not more contributed from our own country? Why should not something be given from England, which should show our development in Church art in friendly emulation with the Continent?

We have received a calm and temperate letter of some length from Mr. G. G. Scott, architect, in reply to our strictures upon his intention to build a—to appearance—Gothic cathedral, in Hamburgh, as a place of Lutheran worship. Mr. Scott begins with a defence of the Protestant community: the neologists, he says, in Hamburg, form but a small and decreasing body. (We have it, however, upon very

high authority, that almost all the ministers there are followers of this development of free-thinking.) The confession of Augsburg is, he says, as sound as the Thirty-nine Articles: Luther held baptismal regeneration: Lutherans have preserved more of the ancient furniture of the churches in their occupation than Anglicans or even than foreign Catholics have done. Mr. Scott then quotes at length from a pamphlet, to show that his Gothic design was preferred to its Romanesque competitor from symbolical reasons; and concludes with an eulogy upon the zealous liberality of the citizens of Hamburg. The answer to all this lies in a nutshell. The question is not, whether Lutheranism retain some mixture of true religion; for upon this ground Mr. Scott may as well build a Gothic cathedral for Mahommedanism, or Brownism, or any other form of superstition. Neither is the question whether Luther were lsss destructive than Latimer, nor whether the followers of the former retain much of ancient church furniture; for upon this ground Mr. Scott will prefer, not only Lutheranism, but Irvingism also, to the English Church. Still less is it the question, whether the meeting-house at Hamburg will be built by persons not altogether insensible to the beauty of the symbolical theory; for what fanciful religionist is there who could not adapt—the exercise of private judgment being granted—the parts of a Gothic cathedral, to the novel creed of his choice? Not that the use of such cathedral for schismatical purposes would become thereby less profane: on the contrary, it would become more so. No: the simple question is this: is the body for whose use Mr. Scott erects this building, a part of the One Holy Catholic and Apostolic Church, in which the Faith teaches us to look for salvation? Is a body in a separation from Christendom, Catholic? Is a body in a rebellion against Bishops, Apostolic? Grave charges of heresy are, as we have said, made by well-informed persons against this particular community in Hamburg: but upon these we should be sorry to insist while there is the slightest hope that they may prove unfounded. In the meantime, though we cannot alter our mature opinion already expressed, we beg to thank Mr. Scott for bringing to our notice so many signs of hope in the Lutheran community; and we trust—as we pray—that these will go on increasing, until the entire body is reconciled to its Holy Mother, and that S. Nicholas will at length become in reality a church.

CHURCH DESECRATION.

Stoughton Church, Sussex.—The very worst attempt at a restoration we have yet seen is that recently inflicted on the chancel of Stoughton church, Sussex. The roof, which formerly decapitated the east window, has been slightly raised, but those concerned in the *restoration* have had the barbarity to re-build it at so low a pitch as to bisect the north and south windows, which are remarkably elegant lancets, with jamb shafts of purbeck marble. A niggardly spirit is evident in all that has been done in this part of the church. It is fair to say that the nave, which has been restored at the expense of the parish, is as far as

it goes creditable. The pues have been removed and the original open seats restored. We are indebted for the state of the chancel to the liberality of a neighbouring landed proprietor. The altar with its furniture is in a most indecent state. The cushions are made of striped ticking, ill-concealed by the worm-eaten covers.

At Kemberton, Shropshire, a substitute for a font is kept in the Vicar's drawing room, from whence it is brought out and placed on the Altar when the Sacrament of Baptism is administered. The church is in a disgraceful state.

At Stockton, in the same county, the font is thrust into a corner called "the churching pue." The Squire's family, on occasion of a baptism, is accommodated with a basin which is brought to the pue.

In *Wicken Bonhurst Church, Essex*,—is one of the most atrocious pues we ever saw: and, sad to relate, it belongs to the Priest. It divides the chancel from the nave, so that access to the altar, except through it, is impossible. To this end it has two doors; the one on the east, the other on the west side.

The west end of the south aisle of Furneaux Pelham* church, Herts, is blocked off, and used as a rubbish hole. A staircase is opened through the west window.

The condition of the north transept, in the noble church of Austy, in the same county, is not much better.

Rickling, Essex,—a very fine decorated church, has most of its windows gutted, and has two of them defiled by the protrusion of two chimneys.

S. Mary, Mablethorpe, Lincolnshire.—This church having become very dilapidated from long neglect, the parishioners have thought it necessary to spend a little money lest it should fall down, and they should be compelled to spend a great deal; accordingly the south aisle, formerly of stone, has been pulled down, and rebuilt of brick; if there be gradations in brick, of the meanest brick;—in this brick aisle are placed two or three square wooden windows, and a square wooden door-frame. The oak windows have been removed, and deal ones substituted, just stout enough not to break down with the slates which, we conclude, will replace the old lead. Fortunately the pillars and arches of the nave have heen allowed to remain standing. Ample stone came out of the old aisle and its foundations to have rebuilt it, but the expense of working stone is great; so it will be sold to mend the roads with. And this is coolly done at a church, the stone for which our ancestors grudged not to fetch fifteen miles distance; and the interior of which consists of Ancaster stone, which must have been brought forty-eight miles, at a time when there were no roads, and the country itself almost a salt marsh. We notice this destruction, because it is said that the chancel is about to be pulled down, and

* This was the cure of the celebrated Wheatley. We might have brought forward his epitaph as another witness to the Anglican usage of prayers for the dead. It concludes, "Reader, join for him in the ejaculation of S. Paul:—The Lord grant unto him that he may find mercy of the Lord in that day."

restored in the same manner; we earnestly hope that it is not too late to prevent this; the present chancel, which is spacious, though it has been shortened five feet, is not too far gone to be restored, without being destroyed. We shall lose, if the chancel be pulled down, some good side windows, a priest's door, triple sedilia, a roodscreen of Early Third-Pointed, a brass of Elizabeth Fitzwilliam, 1522; and a handsome, though late, Third-Pointed high tomb, which appears to have been the credence. What shall we get for all this? The new south aisle is the specimen, and the whitewash with which the walls are covered to a thickness of from a quarter to half an inch. If the parson and his parishioners would give to God but a part of what they have spent, and are spending, in litigation about a tithe-modus, they might possess one of the finest churches in the county, and we should no longer see the LORD'S House lying waste.

ANYTHING more wretched than the proposed plan for the reparation of ALBOROUGH, near Aylsham, Norfolk, we never yet saw. The church consists of chancel, nave, north aisle, and south porch. There is not even a bell-cot. It is proposed to throw out an immense north transept, to continue the aisle to the extremity of the chancel, turning the addition into a vestry, and to put up a pepper-castor, which is to contain a bell. The seats in the north aisle, and on the north side of the nave, face south. A huge stove fronts the pulpit, and the names of the future occupants are marked in the plan; an argument *ad misericordiam* we never saw before. "If you will not contribute, Messrs 'Clarke,' 'Smith,' 'Summers,' and 'Burd' will have no seats: nay, even '— Gay, Esq.' will be pueless." This enlargement is to accommodate a parish with a population of 295, by making room for 280; the present building, pued as it is, will contain 134, and therefore, by proper management, would be amply sufficient. The only comfort is, that £782 are required, and the parish, with a heavy church-rate, can but raise £60. Mr. John Brown of Norwich is the architect.

NOTICES.

"CLERICUS, M. A." is informed that the meaning of the passage in a former number of the *Ecclesiologist*, on "the Philosophy of Gothic Architecture," p. 67, is this: that chamfers and splays generally, and therefore the later kinds of mouldings, which lie entirely on what has been called "the chamfer plane," are on an angle of 45 degrees; that is, the angular edge cut off to form such a chamfer, from a rectangular wall-end or jamb, is itself the base of a right-angled isosceles triangle. In other words, the chamfer is the diagonal of a square, and it is evident that this base makes with either wall-line (which is the same as either side of the triangle) an obtuse angle, which is "the external angle formed by the base of a right-angled triangle" and one side produced, as should have been added to be intelligible. The principle alluded to is fully explained by diagrams in "Paley's Manual of Gothic Mouldings," though we have clumsily expressed it in words.

WE are really guite unable to return any positive answer to the inquiry of our correspondent from Morpeth. The subject of confessionals is one

of the most difficult in ecclesiology. The best authorities however seem to agree that they were not, in England at least, constructed in the masonry, if indeed, which may well be questioned, they were structures at all; for ancient paintings agree in placing the penitent close to the chair of the priest in the open church. An example equally ambiguous, but in most respects similar to the instance described by our correspondent, remains at Ryhall, in Rutland. Here it is a square hole in the *west* wall of the north aisle, opening with a splay into what has evidently been a small stone oratory or apartment on the outside, now entirely demolished. We think there may have been other motives for making a communication between a sacristy and a chapel; in this case there seems no doubt that the recess on the side of the vestry was designed to contain a person standing erect. But we have no doubt that when the lychnocsopic principle is understood, these arrangements will be explained.

THE very interesting church of Saltford, Kent, is covered on the outside with a mean coat of stucco. In the middle of the chancel there is a stove, with a long pipe shamelessly piercing the roof.

WE observe with great delight the care taken of such parts of the noble church of S. Leonard, Hythe, as are under the power of the incumbent. The exterior however of this church is in a disgraceful state; and we hope the projected restoration, of which we have already given notice, will not be long deferred.

THE Lord Bishop of Worcester, at his recent visitation, is reported by the *S. James's Chronicle* (Aug. 5.) to have "alluded to the pedantry of introducing texts of Scripture in Roman text." Since texts of Scripture are recommended to be "introduced" by the Canons which form his Lordship's law, and as we cannot suppose his Lordship to recommend texts in Greek or Hebrew text; we are led to conclude that the Bishop of Worcester enforces the introduction of capitula in the Old English or proper ecclesiastical character, where introduced at all.

"E. O. T." has obliged us with the following notices:—S. Mary, Exford, Somersetshire, is in a miserable state, and disfigured by high pues. S. Mary, Kingsbrompton, retains its magnificent rood-screen and loft; but they have been barbarously white-washed, and display the carvings of the lower panels reversed above the loft. (By the way, did any of our readers ever see a pulpit white-washed? and yet some must need it sadly.) S. Mary, Winsford, is happy in preserving a beautiful figure of our Lady in the stained glass of the east window. S. Peter, Exton, has lately suffered the loss of half its rood-screen, which was removed to make a passage from the "reading-desk!" to the priest's pue!! in the chancel. This church is much mutilated. In 1835 the old seats, shorn of their carvings, were turned into high pues with deal additions. This barbarism is commemorated in the following inscription placed under the royal arms, which here usurp the place of the Holy Rood over the screen,—"This church was beautified in the year 1845."

WE extract the following ridiculous description of S. Anne, Belfast, from a popular book upon Ireland. "It has a body of brick, a tower of wood, and a cupola of copper, and possesses greatly more elegance than might be supposed possible from the composition of such unmanageable and heterogeneous materials. Its font is adorned with a handsome Doric portico and Attic balustrade; its tower is of two stages, and in the Ionic order; and its cupola has Corinthian ornaments, and is surmounted by a spiral termination." What a study for the architects of Down, Connor, and Dromore!

S. MARY, Scarborough. The condition of this church is described to us as shameful. Over the altar runs a gallery, and the pues and monuments exceed the grossness of ordinary modern iniquity.

WE are glad to learn that some of the abuses referred to in the *Ecclesiologist* as existing in the churches of Guernsey (Vol. II. pp. 18, 100), have been reformed in the church of S. Peter Port; that the surplice is used, and the Dry Office read from the altar.

WE are informed that an altar-slab exists in S. Martin, Stamford, under the present Table.

WE have received a letter from the architect of Grewelthorpe church, which we lately noticed, in which he states that there is a chancel of 22ft. 6in. to a nave of 48ft.; that the two are separated by an oaken rood-screen, and that the seats are all open and low. This we are sincerely glad to hear. We hope that those concerned in the church will be induced to abandon their unwarrantable scheme, contrary no less to Canon law than to common sense of placing the font at the east end of the nave,—a position to which the architect strongly objects.

WE have heard of a most atrocious offer made by a glass stainer of some eminence, whom, at whatever risk to ourselves, we shall expose by name, if he continues such proposals. He offered to fill a church window with his own glass, on condition of being allowed to possess himself of the ancient fragments that existed in it.

WE suppose that no one has ever been summoned to attend a funeral, without bitterly feeling the Paganism, the heartlessness, the atheistical character of the procession. The present race of undertakers are a most crying evil; the system is almost too corrupt to be amended. We have pleasure therefore in announcing, that arrangements are in progress as to the conducting funerals on a more Christian system. We shall recur, ere long to this subject; and in the mean time shall be happy, privately, or by means of the Ecclesiologist, to give any information as to the changes which are absolutely necessary in the system of funerals.

"PRESBYTER ANGLO CATHOLICUS" wishes that, in our review of Mr. Close's sermon, we had given a more complete answer to that gentleman's mis-statement respecting the denial by the English Church of the word *altar*. He reminds us of the Coronation Service, and of the Scotch Prayer-book. He might have added the American. In the Office for the Institution of Ministers is a rubric directing the priest to kneel down *before the altar*. To which we subjoin the form of prayer for diverting God's Visitation in 1625, pp. 3, 4, 30, 31, 56, 57, 58, 59, 70, 71, 72, 79; and so in that of 1636.

A CORRESPONDENT has furnished us with a description of a fine churchyard cross which remains in good preservation at S. ——, Stringston, Somersetshire. The design seems very beautiful. An octagonal stem rising to a height of eight or nine feet terminates in a circular capital, supported by half figures of angels. This capital is surmounted by a gabled block of stone, sculptured upon its four faces. Upon the west—the side which a worshipper praying towards the east would look upon—there is a perfect rood, arranged under two canopied niches, and having the stone pierced above and below the arms of the cross. The east side presents a figure of our Lady seated, with her Divine Son in her arms; and the group is so placed against the back of the main arm of the cross upon the other side as not to interfere with the piercing. Upon each of the northern and southern, or smaller sides, is a saint standing (probably SS. Peter and Paul) under a canopy. The whole must be well adapted for imitation in a churchyard. We suspect that an examination

of old standard crosses would tend to establish such a rule as this: a village cross may be—perhaps ought to be—plain, that is, without statuary; but a churchyard cross ought always to be enriched with figures, and mostly with the holiest and most edifying of subjects—we mean of course the rood.

"W. A. S." expresses some fear as to the manner in which the interesting Norman church of S. Lawrence, Pittington, Durham, is about to be enlarged and repaired. We trust the dean and chapter will entrust the work to competent management.

The same correspondent urges us to use every means in our power to avert the destruction of the ancient church of Croxdale, in S. Oswald's, Durham, which is about to be pulled down, as it seems, simply to get rid of it, or to make a profit of the materials. We need not say how gladly we would stop such a plan of wicked desecration; but it appears to us that the persons who could start or adopt so outrageous a proposal must be either not Christians or not sane, and the *Ecclesiologist* scarcely knows how to argue with heathens and madmen. We trust however that our information is incorrect.

"O." describes the altar and "altar-piece" in S. Mary and All Saints, Bromfield, Somersetshire, as a very unseemly erection of plaister. This church is well known to us as containing perhaps the best collection in the kingdom of Perpendicular carved seat-ends.

WE are requested to give some opinion as to the arrangement of a room for a domestic chapel, where the means of the owner, or situation of the house (as in a street), preclude the possibility of an ecclesiastical building. The question hardly comes within our province; but we should recommend the imitation, in arrangement, of some of those oratories which are here and there to be found attached to hospitals, and have no altar. That is to say, there will be a double row of forms on the north and south side of the room: the east end will be left vacant, and a lettern stand towards that part.

ONE benefit to be expected from the multiplication of railroads, is the impossibility of country towns—usually the strongholds of Protestant arrangements—practising their abominations in secret. The three churches in THETFORD (before the Reformation there were sixteen) are bad beyond common badness. The altar at S. PETER'S is a dirty hassock-chest; S. MARY'S has a gallery of extraordinary dimensions; and S. CUTHBERT enshrines its font in a sort of watch-box. S. PETER and S. MARY display a curious variety of Puritanism: the one has a ball on the chancel, and a cross on the nave; the other, a ball on the nave, and a cross on the chancel.

AN illustrated work on "THE CHURCHES OF THE ARCHDEACONRY OF NORTHAMPTON" is announced, to be published in the same form and style with "the Churches of Yorkshire," "the Churches of Cambridgeshire," &c., provided a fair subscription list can be obtained. "The absence of any matter not purely archæological, historical, or descriptive," is guaranteed; and we presume that the work, if published, may be read without offence by Jews, Turks, Infidels, or Heretics. The publisher is to be Mr. Wetton, Northampton.

WE are extremely grieved to learn, through the public prints, that "a seven-feet six-inch figure" of the late Provost, in a sitting attitude, has been placed in the ante-chapel of ETON College. Why is it that moderns, in erecting such memorials of gratitude to departed instructors, forget that their destination is the House of GOD, and so often,—*e. g.* the statues of Newton in Trinity Chapel, Dr. Wood in S. John's, Dr. Cyril Jackson in Christ church, and now Dr. Goodall in Eton,—instead of a Christian's monument put up some-

thing little better than an idol? The Eton figure is stated to have cost between £2000 and £3000.

THE iron-rail mania exhibits itself in Cambridge, not so much in the construction of roads, as in the erection of churchyard fences. Great S. Mary's, All Saints, S. Andrew, S. Sepulchre, and now Holy Trinity, are defended by rows of pikes, lest any stray Christian should venture to approach inopportunely, forgetful that pure religion is confined to Sundays and sermons. Dogs and cats are permitted to enter upon all days.

WE are asked, by an Exeter correspondent, (1.) What provision is to be made in a chancel for the kneeling of those who occupy the sedilia? If any cushion is needed, it should be hard and flat; not more than eighteen inches by twelve, and two in thickness; and its colour will, of course, vary, with that of the altar apparel. (2.) Whence the Epistler and Gospeller are to take their books? As we have had for some time by us an article on the Rubricks of our Communion Service, we will defer our answer (the proofs of which would take some space) till that appears. (3.) Where the anthem *O Sapientia* is to be found? The Greater Antiphons of Advent are given in the Breviary, at the end of Vespers, on the Third Sunday in Advent. The Ecclesiastical Almanack, published by Mr. Leslie of Great Queen Street, contains a translation of them.

STONE ALTARS IN ENGLISH CHURCHES.

The *Ecclesiologist* is concerned as well to prevent church desecration, as to promote church restoration; and in these days of rebuke and blasphemy the latter more pleasing task is not forced upon us by more stringent motives than the sterner and less popular duty. With a view, then, to prevent the plucking down of altars, we reprint the following "opinions," from Archdeacon Thorp's valuable "Statement of particulars connected with the Restoration of the Round Church." They "will shew that the question of the legality of Stone Altars and Credence Tables is anything but *concluded*,—that they who shall remove such as have been already erected and used will do so at their peril; and that the uncharitable dogmatism which branded as 'heretics and idolaters' all who had been parties to their erection, has no foundation but in ignorance and bigotry." And we here express our strong conviction that the parishioner, be he priest or layman, who consents to, or omits to do all in his power to prevent, the removal of an altar from his church, is—we write deliberately—a traitor to his spiritual mother. The erection in S. Sepulchre's, be it remembered, was no altar, strictly speaking, unless, indeed, as some seem to suppose, form and material make an altar, and in that case Sir H. J. Fust's decision will go to eject all high tombs and flagstones from our churches. But where there is a stone altar consecrated, whether by a Bishop, or by the Holy Eucharist, there such altar may legally remain. An archdeacon, or even a bishop, not to mention any inferior official, has no more

authority to order its removal, than he has to eject the organ, or all the bells and chalices, save one, and were any one whosoever to attempt this, it would become the duty of Churchmen, for the honour of GOD'S House, to resist such tyranny of sacrilege, even by an appeal to the Privy Council. For upon the puritan side no ecclesiastical law is even alleged, but only an ambiguous injunction of Elizabeth; and what the daughter of Anne Boleyn could pass, surely her Majesty Queen Victoria may be petitioned to interpret, or, if so be, to overrule. If this be refused, then will be the time to resolve what is next to be done.

[*Opinion.*]

Temple, April 10, 1845.

1. We have considered the Judgment of the Court of Arches in this case, and are of opinion that the chances of success are not such as to justify us in recommending an Appeal.

2. We think, however, that the decision of the Court extends only to establish that an immoveable *Altar* is not within the meaning and intention of the Rubrics and Canons, and therefore ought not to receive the formal sanction of a Faculty for its erection, especially in a disputed case.

3. How far Altars may be *tolerated*, and what protection would be afforded to them, where they already exist and have been sanctioned either by the acquiescence, or by the direct acts, of persons in authority, are we think further questions which this Judgment does not determine.

4. We think also that the reasoning of the learned Judge is not conclusive as to the material of the "Table" intended by the Rubric and Canons; and considering the actual decision to be limited to an immoveable Altar, we do not think ourselves precluded from advising that, so long as the form of a table is observed, and the structure is *bona fide* moveable, it may consist wholly, or in part, of stone or of metal, as well as of wood.

C. AUSTIN.
JAS. R. HOPE.

[*Opinion.*]

I agree with Mr. Austin and Mr. Hope as to the 2nd, 3rd, and 4th propositions contained in their Opinion: it is my misfortune to differ from them as to the first.

I think it probable that the Court of Appeal would reverse the sentence of the Dean of the Arches, for these reasons:—

1. That the opponents of the grant of the Faculty have failed to show the existence of any *positive* law prohibiting the erection of a Stone Table in the Chancel of a Church; whereas the burthen of such proof lay upon *them.*

2. That the meaning of the word "Table" is not of necessity to be derived from the sense in which it might have been used in the Injunctions of Bishop Ridley; but that the Church of England has used the words "Table" and "Altar" as synonymous terms both before and since the Reformation, as is manifest from the writings of the Divines of that and of a later period, as well as from the Coronation Service, the Church Building Acts, and other authorities.

3. That the material of which the Holy Table must be made is nowhere prescribed by any binding authority; while the language of the Canons of 1603 and of the Rubric is that it *may*, not that it *must*, be moveable.

4. That the reason for moving the Holy Table from the Chancel to the

body of the Church has ceased with the removal of certain structures which obstructed the view and access of the parishioners; and that the custom of moving it has fallen into desuetude for more than two centuries.

5. That looking to the history of the times when the Altars were "plucked down," the conflict of authorities after the Reformation as to the legality of Stone Tables, the fact that on the various revisions of the Liturgy, especially at the Restoration, no enactment of a more positive character with respect to them was introduced, though it was a subject much pressed by the Puritans, and to the fact that many immoveable Stone Altars have been erected since the Reformation under the sanction of the Crown, and the highest authorities of the Church; looking to all these facts, I am of opinion that the Court of Ely came to a right decision in the matter, namely, that the material and the structure of the Holy Table was a question left, and intended to be left, by the Ecclesiastical laws of these realms, to the discretion of the local Ordinary, and that such discretion was rightly exercised in accepting the *gift* of the Stone Table which had been made to the Church of the Holy Sepulchre at Cambridge.

ROBERT PHILLIMORE.

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THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. VI.—NOVEMBER, 1845.

GREAT S. MARY'S CHURCH, CAMBRIDGE.

It is a significant circumstance, as illustrating the apathy into which great and prosperous corporate bodies are ever prone to fall,—that while the movement in favour of Church restoration has extended over the length and breadth of the land, that church which is at once the most indecently and puritanically arranged in the whole kingdom, and in some sort the mother church of a vast body of our clergy, should have remained to this day unaltered. To say that Great S. Mary's could not have been, or might not now be, made in every respect fit for the service of the Church, and worthy of the University, in whose occupancy it has long been, is absurd. With the great aggregate wealth of the University and its numerous members, (who raised a very few years ago some £30,000 for a most unsightly Italian library,) it is simply untrue to excuse the present condition of its noble church on the plea of the impossibility of raising funds. And the arguments by which its conversion into a mere preaching room (its present aspect) is maintained, we hold to be most futile and unsound.

We repeat, that the whole kingdom could scarcely present an example of a church whose arrangements are more painfully ludicrous than those of Great S. Mary's. Imagine the nave of a highly-enriched and magnificent Perpendicular church thus treated: the whole area of the aisles filled with pues as thickly packed as the cells of a honeycomb; the lofty and graceful chancel arch completely concealed and overlaid by a nondescript cabinet or drawing-room of oak, with sash windows and spacious staircase, the material oak, the design Italian. Imagine these pues guarded, *illegally*, by lock and key; and, lest this should not defend them sufficiently from intrusion, secured by passages and entrances of more than Dædalean intricacy; and this box, room, or retreat, recessed some twenty feet backwards into the chancel, and entirely boarded up behind, so as to exclude all sight of altar, east window, and indeed of chancel itself. Imagine a lofty pulpit placed in the middle of the floor at the west end, towards which the occupants of the aforesaid box, room, or retreat are turned, with their backs to the east. Imagine huge galleries, precariously supported against the slender and graceful piers, and extending

round the other three sides, intercepting the aisle-windows at mid-height, and making so complete a theatre of a church, that not only in popular conversation, but even in printed hand-bills announcing musical festivals or other "performances," the words "pit" and "gallery" are the recognised and familiar terms—the one for the area of the nave below, the other for the galleries. All this is as bad and as uncatholick as it is possible to conceive; and it has the worst effect on those whose minds take their cast rather from what they see and are used to than from reasoning and research.

True, the present use of the church, so far as the University is concerned, is almost entirely that of a preaching room. But is the *proper* use of a church still used by, and still belonging to, the parish, to be overthrown to accommodate the University? Are both nave and chancel to be made totally unfit for liturgical purposes merely because the heads of colleges are pleased to sit in an aërial pen, and the undergraduates require accommodation somewhere? We assert that this church may with perfect ease be adapted for both purposes by one and the same arrangement, and though we have not much hope that any change will at present be contemplated or entertained by the University, we will describe how it *ought* to be effected.

In the first place, the chancel (now literally empty and disused) should be thrown open, and the chancel-arch liberated and restored by the demolition of the Italian box. This will involve, in all probability, the rebuilding of the chancel itself; and, doubtless, additional length ought to be given to it. We understand, however, that the house at the east end (which would stand in the way of such an enlargement,) has been built on consecrated ground; and is, therefore, an abomination, standing where it ought not, which it is the duty of Town and University alike to remove.

Secondly, rows of richly carved oak stalls should be erected against the chancel walls on each side, for the reception of the heads of colleges, professors, and other dignitaries. For this there is abundant room and every possible facility. The stalls, in this case, need not, perhaps, be returned. If they are, the Vice-Chancellor's seat is that which, in a cathedral church, would be the Dean's; the Proctors', the Sub-Dean's: if they are not, the former would be, as it used to be, the westernmost stall on the *Decani*, the latter on the *Cantoris* side.

Thirdly, the beautiful lateral chapels should be thrown open and screened off, and the rood-screen restored.

Fourthly, the galleries should be taken down, and the pues cleared away. The whole of the nave and aisles from west to east should then be fitted with uniform open seats. At present a very considerable space under the western gallery is entirely unoccupied. It will be said, that the Undergraduates, in this case, would not have room. Should this be so, a second south aisle should be erected, for which there is some authority in English, and abundance in foreign, churches. We fear that there is not room for the addition of a second north aisle; else that would also be highly desirable.

Fifthly, the pulpit should be so placed, near the chancel-arch, that the occupants of the chapels (who might be the members of the

senate, should there still be want of room) could see and hear, which we believe would not be impracticable.

Sixthly, the organ should be placed, on the ground, at the east end of the north aisle. The choristers would occupy the same position as in a cathedral church. The windows would, of course, be filled with stained glass; those in the aisles (which are much mutilated,) replaced by good perpendicular specimens; the chancel laid down with tiles, &c.

Lastly, the upper stage of the tower (which is debased, the lower parts being good Perpendicular) should be removed, and the original design carried out, which is known to have comprised a lofty spire. And the unsightly Italian west doorway, which unquestionably formed no part of the original design, should be removed, and a rich Gothick doorway substituted.

It may well be asked, *why* should not all this be done, and done forthwith, by the united efforts of parish and University? *Why* should we find it possible to raise £30,000 for a very ugly new library, and impossible to procure £5000 to obtain one of the most perfect churches, of its style, in the country?

Our readers will learn some curious facts relative to the ancient state of this church from a Paper in Part III. of the "Transactions of the Cambridge Camden Society."

SEPULCHRAL VAULTS.

It is really painful to us to be always finding fault. Far more agreeable would it be, and beneficial too, to praise: beneficial, not only to ourselves personally, as an exercise of kindly feeling, but, also, to the interests of our work, which must be advanced rather by cultivation of the sympathies, than by exposure of the errors attending the progress, of the many among whom true principles are daily gaining ground. Truly, there is cause for praise and amazement. Within five years, has been accomplished the work of an age, and that work little short of a religious revolution.

Contemplate a modern religionist, born and educated in the assurance that the duties of the first table are all abundantly performed by listening once a week, attentively sometimes, oftener drowsily, to a sermon. Consider the difficulty of making such a man a church-builder. Conceive the stare of astonishment, or the smile of incredulity, with which he will be told, that he is altogether wrong; that he has never worshipped in his life; that he does not know the meaning of devotion; that he must now surrender the cushioned seclusion of his ample pue, and condescend—no, learn that he does *not* condescend—by kneeling beside his fellows in an open bench; that he must no longer sit and hear, but fall down and pray; must look, not at the pulpit, but, when he raises his eye from the ground, at the holy altar.

Multiply the individual into a nation, mutually confirming one another in their prejudices, and unanimously resolved that nothing is right but what they think right, and that they alone upon the earth, in the midst

of blind idolaters and priest-ridden hereticks, are true professors of pure unadulterated religion. Does not the attempt to move such a people appear pitifully hopeless? And yet, are they not moved? From Canterbury to Durham, from Norwich—would that we could say to Llandaff—cathedral after cathedral, and church after church, are being restored or built upon sound ecclesiastical principles. We repeat, therefore, that as we have always disposition, so we have often occasion, to bestow great and well-merited praise. It is to be lamented that truth obliges us often to express the reverse of praise.

It seemed proper to say so much in introducing a subject, which will lead to the exposure of a monstrous abuse, deserving nothing short of the strongest condemnation: we allude to the practice, now prevalent, of building sepulchral vaults of brick or stone in church-yards.

We exclude from consideration vaults of similar character constructed beneath the fabric of a church, because, if coffins are to be deposited inside a church at all, (and, perhaps, in these days, it is impossible to subvert a practice sanctioned by long usage, and allowed, in particular instances, by various constitutions of the Church,) it is, undoubtedly, better, both for the safety of the edifice and for the health of the living worshippers, that they should be laid in rooms solidly made for their reception, rather than—as has been too often done—cast loosely under the pavement or the perishable boarding of a pue, or sunk into the earth beside the foundation of a pier. Nevertheless, vaults under a church are but a second-best expedient; and we do not hesitate to assert, trusting to old canons and civil regulations, that the interior of a church ought to be left altogether free from graves. This should be the general rule; but where, on account of the sanctity of an individual, or of eminent services performed to the Church, a grave within the walls is granted as a high distinction, there the coffin should be placed in an arched vault firmly built and closed. It ought also to be remembered, that the construction of vaults opening into a church is now illegal. The law of the land directs that the mouth of every new vault should be external to the sacred edifice.

To come to our more immediate subject: church-yard vaults. When we consider the use to which alone church-yards are now put, and the principles which ought to regulate that use, we should be astonished at the existence of a practice, subversive of everything like principle, and calculated always to curtail and, if general, to bring to naught the utility of a burial ground; were it not that long acquaintance with ecclesiastical edifices as they are, has taught us in the works of our immediate ancestors to expect the results rather of selfishness than of charity—rather of encroaching, vulgar vanity, than of the meekness of true religion. Whatever be believed or feigned by the historian respecting the period which elapsed between the Dutch Usurpation and the rise of the present movement, the ecclesiologist will not be surprised to learn that he must undo what was then done, since the kindest feeling with which it is possible for him to regard that time, is one of thankfulness that during it churches were so universally neglected. The semblance, however, of Christian interment was kept up. Bodies were still brought to the church-yard; but as in life they had never knelt beside a tattered

garment, though clothing a representative of CHRIST, so in death they were laid in rooms of their own, secured by solid walls from the intrusion of less polished dust. Thus, we ascribe vaults to the state of mind engendered by pues. Rather, perhaps, we should ascribe pues and vaults to the natural effects of the same anti-Christian spirit.

Church-yards, whatever may once have been their uses and privileges, are now only used for graves. This one employment has absorbed and even obliterated the memory of the rest. Now, the main principle by which the management of a church-yard ought to be regulated is, we conceive, this :—The church-yard belongs, in perpetuity, to the parish : and for one generation, or for an individual, or a family, to seize a part of it for themselves for ever, is a fraud upon posterity. Such appropriation amounts to an illegal occupation of the property of others. The notion that the church-yard is the priest's freehold is, in truth, a mere fiction. Its only practical result rests upon an informal arrangement between Archbishop Sheldon and Lord Clarendon, by which it was agreed that the clergy should drop their inalienable right to tax themselves, and, for an equivalent, be allowed to vote as freeholders in the election of members of the Commons' house. This arrangement was never sanctioned by Parliament nor Convocation : and, while the right of the Archbishop to exercise an authority more absolute than was ever given to the Supreme Pontiff may be questioned ; it is perfectly certain that the Minister had no power whatever to interfere with the property of the parishes in their church-yards.

Let it be assumed, then, that the church-yard pertains, in perpetuity, to the parish. It will follow that, as the sacred building itself belongs to each successive generation of parishioners while they live, therein to offer their sacrifice of praise and prayer, and to receive the grace of the holy sacraments : so the precinct about it belongs to each generation as they are gathered to their fathers, there to be laid in unmolested repose until their bodies shall have returned to dust. The man who sends his carpenter into a church to construct a pue ; who surrounds with parietal deal a space belonging to twenty others, as good, in the sight of GOD, or better than he ; who will not renounce the pomps of the world unless surrounded by the luxuries of a drawing-room, nor confess himself a miserable sinner, without the aid of a carpet and cushion ; such a man is not more justly exposed to the righteous indignation of awakened feeling, than he, for whose slender ashes masons construct in the church-yard a large stone vault, equally occupying the room of others ; equally driving out the poor to some distant corner, where, perhaps, no fresh body can be laid without disturbing the remains of a lately departed neighbour ; and attempting, with still more daring presumption, to continue in the presence of That Great BEING, Who is no respecter of persons, the conventional distinction of riches or of rank. It may be urged, indeed, that the pue-holder may lock up his pue and absent himself from church ; in which case he will merit a more severe judgment than the owner of a vault, who cannot but occupy it : but, on the other hand, we answer that the holder of the pue pretends to claim his church-room no longer than during the term of his natural life, whereas the builder of a vault does what he can to keep *his* church-room for ever. Besides

the pue-man may plead that he does expect, however mistaken he may be, to find in his pue a help to devotion; while a vault can be made strong for no other purpose than to perpetuate an exhibition of unseemly ostentation. We are inclined, therefore, while pronouncing pues and vaults to be equally objectionable in principle, to hold that in practice, by as much more durable as brick and stone are than deal and baize, by so much is the tomb more *extravagant* than the pue.

Vaults, therefore, are pues for dead men, as pues are vaults for living sleepers. It might be this analogy which induced the younger Spelman to class together the selling of the two, in a MS. work of his, preserved in our University Library, and to which we may again refer.

Sepulchral vaults are, clearly, opposed to sound principles. Let us trace the results which accompany their introduction.

First, the 'Squire of the parish loses, perhaps, his wife or child, and must needs appropriate to himself some twenty feet square upon the south of the church, and parts off the ground as his family vault for ever. Next, the Clergyman has to commit a relation to the earth, and he—especially if his cure be what is called a "family living"—modestly takes to himself fifteen feet square, immediately to the east of the church, both because he is the clergyman and because the chancel wall saves him so much railing. Then, the lawyer and the doctor, whether they need a tomb or not, must have ground and a vault of their own against the time when they shall need one; and the allotment only ceases with the demand, when the parish is exhausted, and a portion has been assigned to every one of the "respectable" inhabitants. The limit, therefore, to which the vault-system is continually tending, is, a church-yard divided into so many private burial grounds, belonging to Messrs. A., B., C., D., with no place whatever for the bodies of the needy and the stranger, or for the general purposes of the parish. We were lately told by a parish priest, that he, having resolved upon the erection of a church-yard cross, one day pointed out to his "clerk" the spot where it was to stand. "Oh, Sir!" exclaimed the clerk, "you must not put it there: Mr. R., the attorney, has chosen that place for his vault." If our forefathers for twelve hundred years had acted thus, where should we now bury our dead? Certainly not in the old church-yards. How unfair, then, is it in us to adopt a system which operates to the exclusion of our posterity!

But, in the mean time, what is the effect produced by vaults upon the appearance of a church-yard? We candidly admit that if there be one material, which from our hearts we hate, it is cast-iron. The sameness, tameness, stiffness of cast-iron rails make them an especial abomination to us. We can conceive nothing more jarring, more inharmonious in a church-yard, where every thing ought to symbolise the peace of prayerful repose, than a parcel of cast-iron-rail enclosures. Yet these are most commonly chosen to indicate the situation and extent of a private vault. Nor is the cast-iron rail the only disfigurement. Within it appear examples of those unsightly and unnseemly tombs, at once hideous and expensive, which have so often been described by ourselves and others. The whole group presents a mass of collected ugliness and impropriety, no where to be seen, probably, apart from an English church.

It appears, therefore, of vaults, that as they curtail, and, ultimately, annihilate the use of the church-yard, so do they destroy its beauty and ruin its characteristick appearance.

There is another evil practice, not, alas, uncommon, in which we trace the working of the false principles, that first produced these vaults, and now, in turn, seem sanctioned by them. We refer to the entire or partial desecration of church-yards. For if a church-yard belongs to the parish not in perpetuity, but in such a manner that one generation of parishioners may make over to Messrs. A., B., C., D., &c., portions of ten feet square for each, whether they need so much room or not, and, indeed, whether they need any at all or not—for it sometimes happens that a man builds a vault for himself and then leaves the parish altogether: if all this is right and proper, much more is it right and proper for the parish to surrender a bit here and a bit there of the church-yard, for the benefit of the whole living community. The street must be widened, and it would be such a sad pity to touch the linen-draper's fine front opposite; or a farmer's gig was upset coming round the corner, as he returned late one Saturday night, from market or from the tavern. Take a strip from the church-yard, by all means: an oval is as pretty a figure as a parallelogram; cut off the corners, pray. So it goes on, until, at last, perhaps, Parliament comes forward and informs the parish that the church-yard, and church too, stand in the way of an important line of railway, and must be removed within six months; and then the parishioners discover with dismay that they have been doing nothing all along by allowing a private vault on one side and taking in a street on the other, but furnishing unanswerable arguments against themselves to the agents of a ruthless tyranny. We draw a strong, but scarcely exaggerated picture. It is said that every church-yard in Cambridge has been curtailed; and we know that one church and church-yard, at least, (All-Saints, by the Castle,) have been entirely destroyed, whether by Henry VIII. or the House of Commons matters little. S. Sepulchre's church-yard once extended to the south as far as the Hoop Inn, and the houses upon the east have no doubt encroached upon it considerably. The passages on either side All-Saints are taken out of the church-yard, as the tomb-stones prove, and even the shops are believed to be built upon consecrated ground. In our own day, we have seen a strip of Great S. Andrew's church-yard taken in to widen the street in front of Christ College. Nor are such examples to be found only in towns. At Holy Trinity, Bagborough, Somersetshire, a piece of the church-yard upon the south-east has been given to enlarge the 'squire's shrubbery, and more completely to "plant out" the church from the house. But the most atrocious instance, probably, to be found since the time when Lord Audley and Protector Somerset set the fashion by pulling down churches to get * materials for building themselves palaces at Saffron Walden

* Something similar happened, about a hundred years back, at Shrewsbury, upon the fall of the old church of S. Chad. A person of influence in the corporation, named Smith, carted away stones from the ruin, and with them built himself a substantial house upon a piece of the public road. The house is still standing at the corner of S. John's Row. How different was the conduct of Bishop Cosin, who, "shortly after his consecration to Durham, taking notice that the greatest part of the materials made use of in that building, (i.e. the castle as erected by the puritanical rebel, Sir Arthur Haselrigg,) were what were taken for the purpose from the consecrated chapel, not only refused to make use of it for his habitation, though it was most commodiously contrived, and nobly built; but took it wholly down, and, with the stone thereof, built another beautiful chapel on the north side of that great court," &c.—*Dugdale.* This was indeed acting like a Christian—or rather like a believer in the existence of GOD.

and in the Strand, is that of S. Bartholomew by the Exchange, London, which, two or three years back, was destroyed by Act of Parliament, in name for the sake of the new Exchange, but in effect to increase the accommodation of the Sun Fire Office.

An age so devoted, as ours, to the study of pagan literature, might have learnt from the honest Romans the precept,—SACRUM SACROVE DATUM QUI DEMPSERIT RAPUERITQUE, PARRICIDA ESTO; although it can scarcely be expected to listen to the Christian teaching of S. Jerome and S. Austin:—ALIQUID INDE SUBTRAHERE, OMNIUM PRÆDONUM CUPIDITATEM SUPERAT. DE ECCLESIA QUI ALIQUID FURATUR, JUDÆ PRODITORI COMPARATUR.

Lest, however, we should forfeit our claim to what we consider the proudest distinction of THE ECCLESIOLOGIST—its character, namely, as a work strictly *practical*,—we will not conclude without a few remarks upon the course which we recommend our readers, abandoning vaults, to pursue, even though such remarks lead us back to the exhausted subject of monuments.

We certainly are not of those who blame the bestowal of affectionate care and attention upon the relicks of a departed friend, or the wish to preserve the memory of a benefactor, or the desire to obtain the prayers of the Church militant for any one whomsoever. On the contrary, we regard such care and such wishes as both natural and religious; as feelings which should be fostered and encouraged to display themselves in deeds, not stifled by coldness nor turned to bitterness by abuse. What, then, are the manifestations of love for both the bodies and the souls of the departed, which may be exhibited without offence to sound principles?

It is beside our purpose to do more than allude to the solemn rites of a Christian burial; the dole distributed in bread and money to the attendant poor; the procession, led perhaps by the priest bearing a cross; the hearse, with its shield and lighted tapers; the pall offered humbly for the service of the church; the *ringing*, not *tolling*, of the bells; the awfulness, yet the consolation, of the last office. All this we pass by: we suppose the body in its last narrow bed, laid peacefully in the church-yard, and the ground made level over it. What more remains for the survivors to do?

Perhaps the very best thing would be, to found and endow an hospital for the poor, who will always remain with the Church, at once her care and her blessing. Provision might easily be made in the statutes, by which the memory of the person for whose benefit the foundation is made would be continually preserved. Thus, "the pensioners in Huish's Alms-Houses, Taunton, founded 1615, are required to attend in their livery gowns, at Common Prayers (and sermons, if there be any), morning and evening, every Sunday, Wednesday, and Friday, and on Holy-days, at the church of S. Mary Magdalen, sitting and kneeling in some place, appointed by the churchwardens, near the donor's grave." A similar institution exists in Norfolk, founded in the time of Edward VI., in which the bedesmen are bound, every night and morning, to say a *Pater noster*, in English, for the good of the founder's soul. Such mementos as these form the very best monument.

The next best thing to do is to undertake the erection or restoration of

a church or chapel as a memorial to the deceased. The chapels at S. Peter's College and Bishop's-Auckland are far better and more lasting monuments to Bishop Cosin than the marble structure in the latter, although it bears an epitaph, penned by himself, concluding with the prayer —"*Requiescat in pace!*" Where there are not means for so large a work, the repair of a part, a chancel, a chantry chapel, an aisle, a porch, might be undertaken. There would be no objection to a simple inscription upon a brass plate stating the date and the intention; not such a display of adulation and bad taste as may be seen in the chancel of S. George, Sampford Brett, Somersetshire, but a plain—"*Orate pro anima A. B., in cujus memoriam hæc ecclesia denuo edificata est, anno Domini MDCCC*——." The subject, of course, and the date will vary; but the prayer must be always the same. Or, again, now-a-days, when our churches are so nearly unfurnished, an appropriate gift of any cost may without difficulty be found. An altar; a tomb in an arch upon the north of the altar, we mean, an *oblationarium*; a font; a lettern; a stained window: a rood-screen; a roof;—any one of these articles would form an admirable memorial. An inscription, if insisted on, might be allowed. That such inscriptions are found upon ancient credences is well known. In S. Margaret's, Horsemonden, Kent, a legend, in protuberant letters, runs along the cornice of a parclose, beginning, *Orate pro statu Alicie*, &c. The font of S. Bartholomew's, Orford, Suffolk, bears the following words: ✠ *Orate pro aiabs Johannis Cokerel & Katerine uxoris ejus qui istum fontem in honore* Dei *fieri fecerunt.* Similar epitaphs occur upon the fonts in SS. Peter and Paul, Kirton, Lincolnshire; S. Martin, Bryanston, Dorset (beginning, *Hic jacet corpus*); S. Peter, Bolton by Bowland, Yorkshire; and All-Saints, Dickleburgh, Norfolk. S. Catherine Cree, London, has a porch of a similarly commemorative character. The tower at SS. Peter and Paul, Griston, in the same county, affords a post-reformation specimen which we do not recommend for imitation. It is as follows:—"Ao. Dni. 1568, was this steple tope newe set up to the great coste of landed men."

We need not set down the superiority in every point of view of the memorials which we suggest over the vaults that we condemn. Every one of our readers who has a heart will *feel* it. In expense—the most paltry of considerations—nothing will be lost. The cost of a vault is very great: for the plainest marble tablet, £40 is a common charge. The same money would procure a beautiful font and cover.

Here, for the present, we leave the subject. Our readers must not be disheartened because our duty has led us to expose and denounce a fresh grievance. The abuse is so irrational that it needs only to be stated, and it must—like pues—soon fall.

We wish it to be understood that nothing that has been said invalidates the arguments in favour of additional cemeteries; upon which we have already given our opinion.

ON BELFRY TURRETS.

No large tower can be considered complete without a staircase-turret of stone, containing an ascent by a newel stair to the bell-chamber.

This very important feature of a church tower has been singularly neglected in modern designs, in which the effect has been often much impaired, and an essential part of the construction omitted, under the idea that it is either a useless appendage, or an awkward and unsightly excrescence. Both these notions are extremely erroneous, and in urging upon architects the more general adoption of belfry turrets, we will endeavour to shew that both utility and the principles of effect suggested their use to the ancient builders.

Belfry turrets are usually placed in the south-west, more rarely in the north-west, angle of towers: they occur also in the south-east and north-east. They are polygonal, and project half externally and half internally, and have a small doorway opening into the inside. They are carried up either to the height of one or two stages, or to the belfry windows, and then weathered off with a bold and picturesque slope, or they rise above the parapet, and form a kind of castellated pinnacle turret, sometimes carrying a weathercock or other pointed termination. Very frequently they are lost in the buttresses, which are as it were thrust prominently outwards by a bulging swell of the masonry in one angle, readily distinguished from the rest by its visible protuberance and by small slits to admit light and air into the staircase within. Sometimes, as at All Saints, Paston, near Peterborough, the head of the turret merges into a broach of the spire, which gives an extremely bold and irregular effect.

There can be no doubt that irregularity gives effect to a tower, or indeed to any Gothick building. Not irregularity for irregularity's sake:—that becomes affectation. But such irregularity as arises from the absence of hypocrisy, or show, or making one side the same as the other, or the like. There is no need to fear a broken or shapeless mass as the result; uniformity is far less pleasing than variety; and the eye can never be offended in Gothick buildings by a door, a window, or a buttress, being fairly pushed aside by the intervention of any necessary constructive feature.

Nothing was more fully felt by the ancient architects than this; while nothing is more cautiously and timidly adopted by modern imitators. We have seen with much pleasure, in very elaborate and splendid towers, one belfry window placed quite on one side instead of in the middle, even though the belfry staircase which caused this remarkable irregularity was scarcely visible on the outside. Examples of this are S. John, Ryhall, and All Saints, Oakham, in Rutland. Sometimes, as at S. Wulfran, Grantham, the splendid Decorated tower of which has scarcely a rival in the kingdom, one of four pinnacles is considerably larger and higher than the other three, because it forms a capping to a staircase turret. Yet who shall be bold enough to say this is a fault? We would say, by all means break up monotony and sameness of sides by some such expedient; and a belfry turret seems most admirably adapted to produce almost any kind of bold picturesque effect. From a

distance, the lights and shadows, the peaks and the broken lines, are vastly imposing and arresting to the eye. On a near view, the bold abutment of an angle seems at once to flank and to prop the stages of a lofty tower; and on every point whence the effect is visible, the mind is gratified by the idea of ingenuity or pleased by the suggestion of necessity made subservient to decorative effect.

Some belfry turrets are corbelled off a little above the ground externally. This, though not a material difference of construction, is to be deprecated, because the tower is apt to appear overbalanced by an excrescence which emerges from the wall itself, and does not rest upon its own basis on the ground. We have seen (as in S. Peter, Barton, near Cambridge) the south-west angle singularly prolonged into a wedge-like form from the internal formation of a belfry-tower; and again, we have noticed the most beautiful forms and enlargements of buttresses to give scope for the staircase.

It is true that many ancient towers were ascended by ladders, and in a few we have seen wooden stairs inclosed in wattled or boarded turrets constructed in the interior. The ascent to the floor on which the bell-ringers assemble, if above the ground, should be the belfry turret; though we may here repeat what we have often urged before, that the entrance to it should never be from without, independently of any other communication with the interior of the church.

Modern architects are generally compelled to construct a staircase in their towers; but then they strive to hide rather than boldly to display it externally; and herein consists their error. We are inclined to prefer those belfry turrets of which three or four sides project externally, sometimes even in the middle of the north or south side, and are weathered off at the upper or belfry stage, to those which are only partially developed from the outside. The attention, however, of architects needs only to be directed to the subject, and their observation will abundantly supply fit models and devices for imitation.

ON ECCLESIASTICAL GROUPING.

A TASTE for the natural beauties of scenery and landscape is one of the many æsthetical consequences of the teaching of the Church. Traces of it are scarcely to be found among the earlier writers of Greece and Rome; we say the earlier, because as the Church came into contact with heathenism, the latter was in this, as in other instances, unconsciously acted on by Christianity. In the Middle ages, therefore, we might naturally expect to find a love for the beauties of nature very strong; that it was so, this paper will attempt to prove. In those truly dark centuries, the latter part of the seventeenth and the whole of the eighteenth, this love was all but extinct. Witness the taste which laid out the gardens, and formed the plantations, of our great-grandfathers; which considered their Dutch parterres and geometrical plots, as depicted in a bird's-eye view, the most noble embellishment of a topographical work: witness the argument of Burnet, the author of

the Theory of the Earth, for the original uniformity of the surface of the globe, because a merciful Creator could never have intended to disfigure it with such unsightly excrescences as mountains.

While many writers have treated on the picturesque generally, we believe that our present subject is new. By our title we intend to express the science of so placing a church, as best to harmonize with the surrounding scenery, and to receive the greatest beauty from it; or, again, on the other hand, that of so moulding the changeable features of a landscape, foliage, &c., as to set off, to its utmost advantage, GOD'S Temple. We mean also to express the art of so placing a church as, most happily, in a distant view, to combine with another, or with the buildings with which it may stand in contact; and, lastly, the principle on which these buildings should be designed and executed.

It may be said, and in a certain sense most truly, that if a church once comes to be regarded as a picturesque object in a view, an elegant termination to an avenue, or a fine object in a street front, farewell all idea of reverence to the House of GOD. But there is, in the first place, a wide difference between making a church subservient to the beauty of a landscape, and making a landscape subservient to the beauty of a church. In the one case, we endeavour to turn that which is consecrated to the MOST HIGH into a means of gratifying the senses of man: in the other, we only do in deed, what we so often do by word, when we call on the mountains and hills, the earth and all green things, to bless the LORD: to praise Him and magnify Him for ever. Again, when a mansion is built, it is not deemed complete till plantations have been raised, and gardens laid out, a vista opened here, an avenue planted there; but, when a new church has been consecrated, we are too often content that it should stand in the midst of brickfields, or surrounded by pits and wastes, while it vainly endeavours to match its stunted spire against the giant chimney of the neighbouring manufactory. And is it not a fact that, in nine cases out of ten, an architect, when called to design a church, has not any idea where it is to stand? Hill or valley, forest or heath, crag or ravine, it is all the same to him; and consequently his edifice, when erected, seems, *per se*, an excrescence on the landscape, instead of forming, as did those of our ancestors, a part of it.

Our subject naturally divides itself into four heads: the effects produced on a church by juxta-position with hills, water, woods, and buildings. We will offer a few remarks on each of these divisions, deriving our examples from our own country.

1. It may be laid down as a rule, that the summit of a hill is one of the most difficult positions which can be chosen for a church. If small, the building is apt to become insignificant; if large, staring. It was not a favourite choice of our ancestors; and we may account for this partly on the ground of difficulty of access. One of the most noble instances of a commanding situation being commandingly occupied, occurs in the church on the top of Glastonbury Tor, in Somersetshire. The Tor itself forms a pretty regular cone; the tower of the church (for the body has been shamefully suffered to perish) is situated on the precise summit, and being about a hundred feet in height, is visible to

half the county. It is an elaborate Perpendicular structure; too elaborate, indeed, for its position; as the rude boldness and freedom of the surrounding scenery is unfavourably contrasted with the tameness and preciseness and tautology of Tudor foliation. Still, the distant effect is fine; and the temple of God seems, as it ought, to be exalted far above all the buildings designed for the convenience or pursuits of man. S. Michael, Dundry, in the same county, near Bristol, is another noble specimen. The hill on which it is built is a kind of table ridge, sinking, however, slightly from east to west. The church stands on the slope; the nave is small, and Early English, and the chancel, though later, of proportionate size. The tower is one of the most laboured structures of the West; the windows and buttresses are all rich; but the pierced battlements with their pierced pinnacles and flying buttresses are hardly in their way to be surpassed. It catches the eye in every direction, and would justly be liable to the charge of showiness and want of proportion, were there not a special purpose to be attained by its extraordinary elevation. It was built by the Merchants Adventurers of Bristol, in 1482, as a sea-mark; and stands an illustrious monument of the piety which could thus make the necessities of commerce tend to the promotion of God's glory. Again, Lincoln cathedral is a notable instance; it stands on an elevated mound, rising suddenly in a very flat country. The eye, however, is dissatisfied; there is a heaviness about the pile, and a want, so to speak, of verticality. No doubt the very thing now felt to be missing was supplied by the spires with which the towers were once crowned.

In these cases the position was evidently chosen partly for the sake of bestowing effect on the church, and the greatest pains were therefore taken to render the building worthy of the situation. The contrast was courted, and the result is, on the whole, successful. But there are other cases where necessity or convenience dictated the top of a hill as the locality for a parish church, but where the funds for its erection could not supply richness, and the number of the population did not require size. It is curious then to remark how carefully contrast is avoided. S. ——, Pyecombe church, Sussex, may serve as an instance. It stands in a most conspicuous position, occupying the summit of a headland which divides two valleys. At the time that it was erected probably nothing more than a country path approached it; but so dexterously was its position managed, that although now three great roads meet at the base of Pyecombe hill, and although there is not a tree to shelter or conceal the plainness and rudeness of the church, the eye, far from requiring a more gorgeous building, dwells on its simple chancel and nave, and tower unpierced for windows, and low pyramidal head, with satisfaction. The secret is in its position a little below the extreme brow of the hill; the eye looking to it from below, is carried up, by the upward lines of the building, to the higher ground beyond and loses itself in that. A similar, although more commanding position is occupied by the parish church of S. Andrew, Clifton, near Bristol. A most offensive building in itself, it would have been less so had the builder, taking his pattern from the last instance, contrived to have the hill as a background, on which the eye of the spectator, passing below, might rest. But he has

placed the unfortunate building on the very edge of the ridge, and thus brought it out into full relief against the sky, rendering it frightful beyond common hideousness.

The church of S. John, WIDFORD, in Hertfordshire, is very beautifully placed on the top of a low hill, running east and west, like an elevated bank; its slope and the valley below are so crowded with trees as to obviate any appearance of abruptness or intrusion. S. Helen, HOUGHTON, in Sussex, is wildly situated on the top of a solitary down; the hills about it soften down the otherwise offensive character of its locality. S. Michael, BARTON, near Ulleswater, on the summit of a green knoll, is a massy Norman structure, with central tower; and what with the shrubs and underwood that surround it, and the lofty eminences that tower up at no great distance from it, it harmonizes wonderfully with the landscape. Thus much may suffice with respect to *towers* at the summit of hills: a position always difficult, and never to be employed without great necessity.

Next, with reference to *spires* in a similar locality. It is a general belief that they are here out of place; but this belief is not grounded on any philosophical reason, and assuredly is at variance with precedent. Among many instances of it, it will be sufficient to mention a few. S. Peter's, at CAMBRIDGE, an Early English building, is placed on the top of a steep hill, and, which is more remarkable, it is almost the only one of the parish churches which appears originally to have had a completed spire. There is no pretence about the building; and it is impossible from the increased population and miserable houses which now surround it, to judge what its original effect may have been. S. HILARY, in Cornwall, is another instance. Its locality is the summit of a huge barren down, and (whether originally so or not) the principal approach to it is by a kind of avenue formed of low trees and brushwood. This not only effects an agreeable contrast when the spectator is near it, but breaks the otherwise too staring appearance which its elevation would give it. A ludicrous instance of this position may be seen in BLACKHEATH PARK church, near London. It stands on the middle of a steep ridge, and has a high spire, which, visible for miles round, is not unaptly known by the name of the *toothpick*. S. Michael's, at LICHFIELD, though very much elevated is yet pleasing: the sides of the hill on which it is placed are not deficient in wood, softening down what might otherwise be objectionable. S. Anne's, at LEWES, though itself high, can only be viewed from higher points; and the upward tendency of its spire contrasts well with the soft and smooth slopes of the circumjacent downs.

There is a class of hills almost peculiar to Surrey, and the adjacent parts of Kent and Sussex: and the churches found in them are not only admirably adapted to their locality, but scarcely occur anywhere else. We allude to steep yet low sand-hills, overgrown with furze and heath, frequently broken away on one side into a puny precipice, and presenting a rich intermingling of colours. The churches, mostly early edifices, have neither bellcot nor spire, but something betwixt the two; a small wooden tower surmounted by a low spire of the same [illegible] and both painted white. Sometimes the whole west end [illegible] ted of

wood, as in the small church of S. Peter, NEWDIGATE: sometimes the spire arises from the centre of the nave, as in S. Michael, THURSLEY. But the excellent effect of these edifices is striking. The eye, wearied with roving over the uncultivated and shapeless moorlands, rests with delight on the clear and sharply defined spire; and its whiteness is pleasing, contrasted with, and subdued by, the purple flush of the heath, the bright gold of the furze, and the rich red hue of the excavated lane-side, when the slant ray of a morning or afternoon sun falls upon them.

There are instances, also, of small chapels perched on the very summit of conspicuous hills, which deserve attention. It will, we think, be found that their height is rather greater in proportion to their size than would be the case in any other situation. There were three chapels of this kind near Guildford: S. ANNE'S, S. CATHERINE'S, and S. MARTHA'S. The first is destroyed; the second, a ruin; the third, still or lately used. S. CATHERINE'S was a remarkable example of height; and this circumstance seemed to make it part and parcel of the hill on which it stood, and protected it from the danger of appearing insignificant. S. MARTHA'S is not so high; but its hill, though, in reality, much more elevated, has a much gentler ascent. The principle seems to be not to pain the eye by an abrupt termination or truncated cone. The chapel of the HOLY GHOST, close to the Basingstoke station, on the Southampton railway, now a ruin, is much like S. Catherine's, both in position and character. CHAPEL UNY, on the other hand, near the Land's End, seems to have borne a closer resemblance to S. MARTHA'S; but it is so much destroyed that it is difficult to speak with certainty.

Sea-cliffs come next under notice. Here we shall almost invariably find a tower, lofty but very plain. In such wild and lonely places, exquisite detail would not only become fantastical, when compared with the solemn sternness of the surrounding rocks, but would ill support the rain, the wind, and the spray, which every autumn and winter would drive upon it. The church of S. BURYAN, in Cornwall, is a good instance. It has the fault of staringness, when seen at a distance, and would, of course, possess it still more strongly on a near approach, had not the architect so placed it, that, though on the highest ground west of the Lizard, it becomes invisible for a mile before you reach the village, on whatever side you enter. The little church of S. Martin, OVERSTRAND, near Cromer, in Norfolk, is also a good instance. It stands on the very edge of the cliff, and its unassuming tower harmonises well with the neighbouring objects. S. PAUL, or S. PAULINUS, in Cornwall, may lead us to avoid two faults in such a situation. It is narrow, in proportion to its height, and gives an uncomfortable impression of weakness to any one who reflects on its exposed situation. Again, its buttresses are childishly thin—indeed, little better than sham ornaments: and this, though marring the beauty of many a perpendicular tower, never appears to so much disadvantage as here. S. SENNEN, the westernmost church in England, and within sight of the Land's End, has a low, plain, and sturdy tower: it would be improved, however, by the absence of pinnacles. For strength should be, not only actually, but also apparently, the distinguishing characteristicks of these outposts of

the Church. S. Decuman's, in Somersetshire, though not immediately on the sea, occupies something of the same situation: and it is worthy of note that its tower is plain, although rich. A tower as elaborate as most of those in the same county would have been out of place; that actually existing, unornamented to the belfry windows and above those sufficiently laboured, suits the character of the landscape—half gentle, half wild—very well.

We may proceed to speak of crags—a position not so often chosen, possibly only because not so often occurring, in England, as abroad. Durham cathedral is a notable instance. It is perched on the summit of a high cliff, beneath which flows the Wear: the locality is commanding, and gives great magnificence to the building; it, however, unfortunately deprives it of the possibility of possessing a western entrance. It also appears to us, though in truth a subject on which we would speak with diffidence, that had the western façade stood immediately on the edge of the cliff, instead of the Lady Chapel intervening between it and the edge, the effect would have been much grander. As it is, the thing is impossible, on account of the position of the tomb of Venerable Bede. S. Michael's Mount, in Cornwall, and Mont S. Michel, in Normandy, are both magnificent examples of the arrangement under consideration; but each too well known to need description here. The church of S. Michael, Clapton-in-Gordano, Somersetshire, is singularly well situated. Clapton Hill, a high, bold, wooded down, slopes off towards the village, and then terminates in a crag, covered with brushwood, and unusually steep. At its foot is the old manor-house, with porch, wall, and entrance-gate; perched on the very top of the hill, is the early English church, the sharp pitch of its aisles, and the low, modest tower. Singularly enough, a crescent, the bearing of the former possessors of Clapton Court, is displayed in their dwelling; so that the Cross and the Crescent appear in close and very appropriate juxta-position.

So much with respect to the summits of hills as an ecclesiastical position. The next situation is the slope: one of the most beautiful, when well chosen; one of the worst when carelessly selected. How ugly a church may appear in this position may be understood by all who have seen the new church of S. —, Clevedon, near Bristol. It is bad enough in itself; and, standing at the side of Clevedon hill proclaims its frightfulness far and near. In the very same landscape, is a church occupying a similar locality, which might have taught the architect better things. All Saints, Wraxall, Somersetshire, is placed nearer to the bottom than the top of a hill in the shape of a flattish crescent, the church occupying the centre of the inner part. There are a few trees around it, which improve its appearance: perhaps there were more originally. The tower is very lofty, and having the hill for the back ground, is brought out into pleasing, but not too strong, relief. This kind of position is very good, where the crescent of hills falls back from the sea: of which we have a pretty example in S. Gulval, Cornwall. S. Ludgvan, in the same range, and occupying the bolder locality of one of the extremities of the crescent, requires and obtains deeper shade to embosom it.

S. Nicholas, Bramber, in Sussex, stands about half way up a very

steep and well-wooded hill, and is almost hidden from the spectator, till he is in the church-yard. Higher up, are the ruins of the castle; and the whole combination is excessively picturesque. S. Michael, MINEHEAD, in Somersetshire, where the hills run out into a bold cliff, has its church more than half way up their side; and the effect is here also good.

The position at the bottom of a hill is, in all respects, desirable;—it may be rendered the source of great beauty, and can hardly be egregiously mismanaged. We are not sure that, excepting in peculiar instances, a tall spire is here desirable. It is a sound rule in church building,—Never provoke a contrast, unless you can ensure a victory. The height of the hill will, probably, make that of the spire insignificant. A plain pyramidal capping is, for a small church, very desirable in this case. A round tower, too, (which, we believe, has not yet been adopted by any modern architect,) looks well. Examples of the skill with which this position was seized by our ancestors, are so common, that it would be useless to particularize many: we will only mention S. Andrew, BISHOP'S COMPTON, Somerset; Holy Trinity, POYNINGS, Sussex; S. ——, EAST MARDEN, in the same county—a singularly beautiful instance; and S. Mary, CALDER Abbey, Cumberland.

II. Juxtaposition with wood is the most practical consideration arising from our subject; because we have here the power of accommodating natural beauties, in a great measure, to our own purpose, and because our remarks apply as well to old as to new churches. The grace which trees are capable of bestowing on a church is well known. S. ——, OAKWOOD, (near WOOTTON,) Surrey, stands, as its name implies, in the very heart of a grove of oaks; and nothing can exceed the loveliness of the contrast afforded by its Early English simplicity, as compared with the wreathed and gnarled branches and notched foliage, by which it is surrounded. It has a very plain bell-cot. S. Giles, CROXDEN, Staffordshire, is another notable instance; and we need hardly remind our Cambridge readers of S. Mary, MADINGLEY. A singular instance is afforded by S. Mary, CAPEL-LE-FERNE, Kent: — the church, a perpendicular casing of an Early English building, stands on an exposed piece of table land, bleak and desolate; but,—(and, as the name seems to shew, the position is of no modern date,)—it has been surrounded by a group of firs, which, in great measure, serve to convert the ugliness of its original situation into something like beauty. S. Mary, DUNSFOLD, Surrey, a small decorated cross church, is another interesting specimen.

The effect of trees may be divided into four general classes:—the *massy*, as oaks, beeches, and yews; the *broken*, as ashes; the *spiry*, as cypresses and poplars; and the *overhanging*, of which the palm is the most perfect example, but cedars and elms are so in a great degree. Some trees vary between two of these classes: limes unite much of the first and third; aspens, of the second and third.

Now, the massy effect of a fine oak, the tendency of which, be it observed, is rather horizontal, is most nobly contrasted with the verticality of a tall spire rising above it. To have, therefore, four or five great oaks towards the south-west of a church, (we do not necessarily

mean in the church-yard,) is, besides the protection they afford, of great æsthetical advantage, provided, that is, there be a spire. For a massy perpendicular tower, on the other hand, juxtaposition with more broken foliage is desirable. Poplars and similar trees can hardly be made to harmonize with, because they seem to caricature, an ecclesiastical building, and should therefore never be planted near it.

We have already exceeded the limits that we had proposed to ourselves, and must therefore reserve till another occasion the remarks that we proposed to offer on the two last branches of our subject.

OPEN SEATS.

Our readers will not imagine that, in this stage of ecclesiological progress, we are going to descant on the evils of pues, or the advantages of open seats. We have a different end in view; and are about to offer a few remarks on a question, which becomes daily of greater importance, and which will probably excite attention when pues are forgotten, as the abomination of a past age.

We have always protested, and we need not here give our reasons for so doing,—against the employment of the Perpendicular style, and the adoption of Perpendicular arrangements. We approve of its short chancels and enormous lateral chapels, as little as we do of the horizontalism of its tendency, and the tautology of its ornaments. We regard both as the sign of a declining and secularized Church: and from both we take refuge in the purer ages of Early English or Decorated art.

Now, there is one arrangement of the Perpendicular epoch, which has been too unhesitatingly recommended, and too unquestioningly followed. We do not mean to hold ourselves blameless in this respect; though we believe that we have not been so guilty as others: and we can never too often repeat that while we have been trying to teach, we have been trying to learn, and we earnestly trust that it ever may be so.

It has been almost universally assumed, that a modern church, be it in whatever style, or an ancient church, be it of whatever date, must, when erected without, or freed from, pues, have every part available for worshippers fitted up with fixed seats: nave, aisles, transepts, chapels, tower, every thing but chancel, are thus treated.

Now, we naturally ask, What authority is there for fixed seats more than for pues? And the answer is plain:—as much more, and so much more only, as the Perpendicular has over the Elizabethan age—a wide, a most wide, difference, we allow; but yet not affording sufficient authority for the practice.

For we assume, and we think we have a right to assume, that before the fifteenth century fixed seats were unknown, just as pues before the sixteenth. There may be some very few exceptions, though we know of none, which are indubitably such; and a mass of evidence might be brought forward, to shew that seats, when then employed at all, were moveable stools or chairs. We shall content ourselves with one argument drawn (at the risk of offending Dr. Lee,) from Durandus.

"There are stalls in the choir," says that Prelate, "because there is perpetual rest in Heaven." But if there had been fixed seats in the nave, this comparison would not only have lost all its beauty, but also all its sense.

Therefore, in the same degree in which we assert the superiority of Early English, or Decorated, over Perpendicular designs and arrangements, in that degree we are bound to prefer churches with moveable, to churches with fixed, seats. The same spirit which led to the "stoolyng" of so many churches about A.D. 1500,—led (growing worse as it grew older,) to the pueing of so many churches about A.D. 1600. For it is a mistake to suppose that an entirely new spirit came over England at the breaking out of the Reformation. Growing worldliness in the Church had given birth to growing disaffection among the people. Henry VIII., if he had lived two centuries earlier, would have lost his crown had he persisted in attempting anything against the monasteries. In pues we can see the legitimate, though far more frightful, children of fixed open seats.

Let us now trace a few of the advantages, to which the introduction of chairs, stools, or moveable benches would give rise.

In the first place, a far larger number of worshippers would be accommodated by such an arrangement. During the actual time of service, the whole space, now unavoidably left as a passage, in the nave and aisles, might be, as it is in foreign churches, filled up with chairs or stools. Take now a church, the nave of which is 60 by 24, the aisles 60 by 12 feet. Filled up with fixed seats, such a church cannot hold, decently, more than 360 worshippers; filled up with moveable seats, it would accommodate 480: and this calculation is made without taking into consideration the necessity, in the former instance, of having a larger space unoccupied round the font, than would be requisite in the latter. We may, therefore, take the accommodation of the two systems as, respectively, 3 and 4.

Secondly,—In cross churches, the transepts cannot properly be filled up in any other way; make the worshippers face north and south, on the one hand, or on the other, east, — the arrangement is equally unsatisfactory.

Thirdly,—Moveable seats are also desirable, on the ground of expense. No one will, at this time of the day, suspect THE ECCLESIOLOGIST of wishing to teach people how they may build cheap churches: all we mean is, that the money saved on seats may be laid out to much greater advantage elsewhere.

Fourthly,—We should, by this means, get rid of much of that stiffness and formality, which is, with too much reason, alleged against Anglican services. If an empty space is wanted in any particular part of the church, (as on occasion of a confirmation, a visitation, catechising, or the like,) it may be had. If a person wishes to face the preacher, instead of sitting sideways to him, he can do so.

Fifthly,—There will be much freer circulation of air, and much greater cleanliness. For supposing the Sunday congregation to be 300, and the daily 50: then the 250 seats, unneeded during the week, will either be removed out of the church, or piled together in one corner. There will be no cells and standards where damp may collect, rottenness

begin, and vermin lodge: the whole floor will be exposed to the action of the air, and may without trouble (no unimportant consideration,) be washed when necessary.

It may be perhaps asked, Can we not mix the two systems? May we not have a few fixed seats, and let the rest be moveable? We answer, We think not, in the same part of the church. The nave, we allow, may be furnished with fixed, while the transepts have moveable seats: but we cannot well mix the two in the nave. Such a practice would give rise to endless heart-burnings and jealousies. The rich would possess themselves of the former, and oblige the poor to confine themselves to the latter.

And let it not be said that, in our exultation over the defeat of pues, we are in danger, like many wiser combatants, of pushing the advantage too far, and thereby losing the victory altogether. To employ another metaphor, and to speak with Plato,—a wise physician, in curing a grievous disease, will seek, not to bring the body of his patient into the condition in which it was immediately before that disease broke out, but into perfect health. Pues are our disease, and fixed seats may be called its 'period of incubation.' We have not much desire to return to that.

If we recur to this subject, we shall, to avoid the circumlocutory and inconvenient phrases of moveable and immoveable seats, use the following terms:—we shall call pues, as before, *pens*; fixed seats by their proper term, *pues*; and moveable forms, chairs, or stools, by the simple name, *seats*.

THE BISHOP OF NORWICH ON PUES.

"On Sunday, the 21st ult., a sermon was preached at S. Peter's Mancroft church, Norwich, by the Right Rev. the Lord Bishop of that diocese, with the view of making a collection to defray the expenses of a new arrangement of the pues, in order to provide increased accommodation for the parishioners. The Lord Bishop took his text from S. James ii., 1:—"My brethren, have not the faith of our Lord Jesus Christ, the Lord of glory, with respect of persons." His lordship said he had been requested to address the congregation on a subject, which had for a considerable time been pressing itself on public attention; and had excited an increased desire to render our churches more applicable to the purposes for which they were originally built, viz., to bring together every class of persons under one roof, to offer up their united prayers and praises to their common God and Saviour. His lordship was highly gratified in acceding to the wishes of the parochial authorities on this occasion; and trusted that the result of their endeavours would set an example to other parishes, and more especially those of large and populous towns. In alluding to the question of the re-arrangement of the pues, his Lordship remarked, that it was not to be expected that long and established prejudices could be suddenly removed; but he hoped that, ultimately, the pue system would be abandoned for that of open seats, at no great distance of time, the former being a system, by which the great mass of those who most

needed instruction, were deprived of the means of hearing and profiting by the beautiful and impressive services of our Church; and thus they were induced to accept the accommodation offered them in meeting houses. He was persuaded, that it was not on account of any hostility to the principles and doctrines of the Church on the part of the people, that dissenters had acquired, in many instances, an accession to their ranks, the Church being of so wide and comprehensive a character, as to admit the two extremes of high churchmen on the one hand and Calvinism on the other. While there was this want of church accommodation, many fell away from the practice of assembling in the church, and acquired a habit of indifference to religion; they became a prey to infidelity, and insensible to the hopes of the Gospel, which were of so much importance to the poor, teaching them how to endure the privations to which they were exposed, and raising them from the contemplation of this world, to them one of sorrow and labour, to another, where sorrow and affliction would find no admission, and where there would be joy for evermore. His Lordship proceeded to give a sketch of the modes of conducting public worship with regard to church accommodation, from the apostolic to the present times. He shewed that an exclusive system in the Jewish synagogues was discountenanced by our SAVIOUR, and that it did not prevail among the early Christians, nor afterwards, with the exception of some private chapels annexed to churches, which had been built and endowed, as they all were, by private individuals. The ministers and officiating officers in such churches were provided with seats, but the rest of the space was open and free to all and every one, at all hours, and on all occasions. But as religion became darkened by worldly prosperity, worldly-mindedness, and individual selfishness, a change came over this spiritual and pure state of things. Abuses crept in, and selfishness prevailed; and from the middle of the sixteenth century might be detected the encroachment on public rights by private influence and interference; the system of pues gradually became general, and had now become so identified with the habits and prejudices of the people that all idea of its original injustice was lost. So accustomed were people, in these days, to look on the system of pues as a right, and private possession a privilege to which the wealthier classes were entitled, that it was impossible for many to raise the veil from their eyes, accustomed, as they were from infancy, to contemplate pues in this respect. It was evident, however, that if this claim on the part of the wealthy had been made for the first time in these days, it would not be admitted, built as churches were for the benefit of the many, and not for the few; for publick and not for private accommodation. It would not now be allowed, for a moment, that any party should have so many square feet boarded-off and called their property; if such a claim was made, common sense, and every feeling of religion and equity, would be raised against it. It was said, that it was desirable that families should all worship together, and nothing could be more gratifying, than to see parents and children all going to the House of GOD together. Who would gainsay this? But was such a thing reasonable to be enjoyed by the few at the expense of all the other parishioners? Let it ever be remembered, that all have the same claims. There might be

some present, who, on account of their station in life, thought that accommodation should be exclusively provided for them; but let these wealthy claimants remember, that the Church of England was called by a peculiar title; it was called emphatically and proverbially, and it was its boast that it was so called—the Poor Man's Church. It might, therefore, be fairly argued, that the poor man and not the rich man was the first claimant for this privilege; and if there was any exclusive right, that it should be in favour of the poor. At all events the poor should not be limited to a smaller, an inconvenient, or incommodious space, for the accommodation of the wealthy. His Lordship solemnly appealed to that congregation, consisting, as he well knew, of the most respectable inhabitants of this city. He would ask, compared with theirs, where and what was the accommodation of the poor, who from want of education, scanty means, and peculiar habits, required all the accommodation and instruction that the Church could possibly afford? He had spoken his sentiments fearlessly and candidly; he wished not to give offence, and he trusted he had given none; but it was a just cause, and he was bound, as a Christian minister, to speak. From much that he had seen and witnessed, he believed the sentiments he had uttered would be responded to by many of the most respectable parishioners. It was very gratifying to him to find, that an example had been set by several influential pue-holders, an example of sacrificing their present convenience in so praiseworthy a cause. He hoped to see the time, when that beautiful edifice would be rendered still more beautiful by the seats being thrown open, that all might find convenient accommodation for worship within its walls. It would not be the first example of the kind in England by many hundreds, as was proved by several instances mentioned by his Lordship, who cited the testimony of various clergymen as to the good effect of a change from the pue system into that of open seats."—*Cambridge Advertiser.*

We have pleasure in transferring to our pages the preceding abstract of the Bishop of Norwich's opinion upon pues. In so doing we beg to call especial attention to two of his Lordship's statements: 1. That our old churches were originally built for the holiest of purposes, namely, "to bring together every class of persons under one roof, to offer up their united prayers and praises to their common GOD and SAVIOUR." 2. That from the middle of the sixteenth century "religion became darkened by worldly prosperity, worldly mindedness, and individual selfishness," which produced "a change in this spiritual and pure state of things." Really, Mr. Close, now that he has overthrown Rome and Oxford and Cambridge,* will find an antagonist where, we venture to assert, he least expected to meet with one. Supposing now that next gunpowder-and-orange-plot day he were to preach from the following text:—"The Bishops of the Establishment are the allies of the Pope; proved and illustrated from the authenticated publications of the Right Reverend the Lord Bishop of Norwich, by the Rev.," &c., he would

* We must in candour say that we have heard of no reply to our exposure of the Restoration sermon, nor yet of a *fifth edition!* FIFTH THOUSAND!! Let us hope that even a sermonizer (out of the pulpit) may be ashamed of dishonesty.

produce no doubt the same effects as he has done by his previous fifth of November sermons. In some way or other he must enter the lists with Norwich, and prove all over again, the popery of old churches and the purity of pues; or else surrender his old position.

It will not be out of place here to append a sentence from the last Report of the Incorporated Church-building Society.

"In reference to the large proportion of the seats to be allotted as free (36,200 out of 42,800, or nearly six-sevenths of the whole) the Committee have great gratification in observing, that publick attention has been so effectually drawn to the lamentable deficiency of such church accommodation, that by far the largest portion of additional sittings obtained is now devoted to unappropriated seats. The Society's Rules require that one-half, at least, of the additional sittings obtained through its aid shall be free; and this proportion has in every year been greatly exceeded; but, in the last year, more than *four-fifths* of the whole additional church room provided was to be free; and no less than twenty-five of the new churches, containing together accommodation for 11,843 persons, will be wholly free and unappropriated."

These are cheering signs. Five years ago there were not, probably, as many free churches in the whole kingdom as are now built during the course of a single year. It cannot, however, be denied that the Church-building Society would be justified in insisting—and perhaps in duty ought to insist—that ALL the additional sittings obtained through its aid shall be free. They who demand pues may be expected at least to build pues for themselves.

RULES FOR CHURCHWARDENS, A.D. 1810.

1. NEVER let the roof of your church be too high, for it looks old fashioned; nor covered with lead, for red tiles are decidedly cheaper, and the price of the lead will cover the church-rates for half-a-dozen years; nor open in the interior, for a neat whitewashed ceiling looks more clean and snug, and hides from view the decay of the timbers, which might otherwise be rather alarming.

2. Never allow too many windows to remain, for the congregation might catch cold. Straw mixed with mud is an excellent material for stuffing the tracery; but bricks and mortar are better for the lower part. It is advisable to knock out the mullions, lest some foolish churchwarden should wish to open them again. The east window should be boarded up to display the altar-screen to advantage. For the latter, the Corinthian style is of course the best; but Ionick will do. The interior of Llandaff Cathedral affords the best model of appropriate wood-work in general.

3. Fonts and stone coffins should be placed in the churchyard to hold rain-water. They also form convenient troughs for cattle. Their size renders them extremely inconvenient within the church.

4. If your church has any screen, it may be sawn up to mend the old seats of the poor people in the aisles, if any remain, or to make scrapers

for their feet. But it is to be hoped that all the principal inhabitants are accommodated with convenient and spacious pues, in the best part of the church.

5. The communion table should be of deal, not too costly. Carving or other ornament is decidedly objectionable. A piece of old green baize should be thrown over it on Sundays. Three legs and a prop are sufficient to support it.

6. The village school should be held in the chancel, which should be well supplied with straw and deal forms. The teacher's chair may stand within the communion rails.

7. Disused chantries and chapels should be used for storing coals, or for dust, ropes, spades, old lumber, &c., &c. They may also be boarded off for vestries.

8. The chancel and belfry-arches should be filled up with deal boards covered with canvas. This will give abundant scope for perspective paintings of classical buildings, or other appropriate devices. The Commandments should be large, but decidedly plain.

9. Venetian windows should be substituted for the old Gothick, where it is possible. Any remains of superstitious paintings or glass may be sold to the glazier, or (if considerable) to private collectors.

10. The pulpit must be lofty, and should stand near the west end, so that the people in the galleries may hear and see the preacher conveniently. The pues may turn any or every way, or no way at all; but the more nearly to the pulpit the better.

11. Chimneys may be built across windows and doorways, or small portable furnaces may be erected in different parts of the interior. The flues should be as long as possible, because they emit more warmth, and as black, because they attract less attention, owing to their uniformity with the rows of hats on the pegs round the galleries.

12. All improvements done to the church should be duly recorded on large wooden tablets, the names of the incumbent, churchwardens, clerk, sexton, and the principal contributors, being picked out in capital gold letters.

13. Monuments are best seen when stuck against the pillars of the nave. But any portion of the walls will do, if sufficiently elevated. A broad border of lamp-black will be found to set off the white marble in a very picturesque and efficient manner. The design should be invariably Classical. An urn and inverted torches are indispensable; indeed no monument is correct without them.

14. All brasses, fresco-paintings, carvings, crosses, and other rubbish, should be cleared away from the interior of the church. Recumbent effigies should have the heads, hands, and feet broken off, and sold for cattle medicine. The little boys may carve their names upon them, an amusement which will keep them very quiet during long sermons. All sepulchral recesses in the wall should be boarded up.

15. Generally, everything ancient is superstitious, and everything superstitious is popish, and everything popish ought to be annihilated forthwith. By adhering to this principle strictly, churches may easily be rendered more suitable than they are at present to pure Protestantism.

ECCLESIASTICAL ARCHITECTS.

(From a Correspondent.)

Among the various causes which tend to prevent the revival of the spirit of the old ecclesiastical architects, it may very reasonably be doubted whether the general system which prevails among architects at the present time is not among the foremost, or rather, the very chief of all.

Architecture, according to the present practice, is no longer an art; it has degenerated to a mere trade. In proof of this let us examine the history of any plan for building a new church, and we shall find it to be somewhat after this fashion:—a design is required, and forthwith manufactured; but how? In the old spirit? In the old manner? By a single pious and laborious artist alone, pondering deeply over his duty to do his utmost for the service of God's holy religion, and obtaining by devout exercises of mind a semi-inspiration for his holy taste? By a worthy successor of those glorious Freemasons of old? Alas! no. By a man of the world, whose time, too much occupied in designing shop-fronts, club-houses, workhouses, or sectarian places of assembly, can never be directed further towards churches than so far as to give some general directions to one of those unhappy creatures of modern times and modern customs—an architectural draughtsman,—who, without the slightest particle of religious feeling or enthusaism, makes, possibly a very beautifully executed drawing, perhaps the reverse, but seldom, if ever, a truly symbolick and Christian design.

This, called the design of the great and celebrated Mr. ——, is despatched by railway to its destination, is much and ignorantly admired, and forthwith advertised to be contracted for; the drawings, to begin their lives well, lie probably at the principal hotel in the neighbourhood. The tenders arrive, and that of the great Mr. Smith, the Unitarian builder, being fifteen pounds under any other, is selected. The foundation stone is to be laid; a band, perhaps that of the nearest regiment, is hired to preside and play some favourite air, sacred or not as the case may be. The architect arrives by the express train from town just in time, and takes his first view of the site for the new church; the service proceeds, and at its close a feeling address is made by the gentleman who condescends to use the trowel for the occasion, and after but few and irregular prayers, and still less of that reverence and form which should characterize so very important a ceremony, the committee and their friends adjourn to the discussion of a very *recherché déjeuner à la fourchette.*

The work proceeds; but, alas! the architect's clerks to whose tender mercies the whole thing is very frequently entrusted, make woeful havock of the detail, and probably leave much to be supplied by the Unitarian contractor, and the equally devout clerk of the works, who, between them, add some beautiful little touches worthy of the celebrated Mr. Compo, which features serve to a certain extent to relieve the dull monotony of official oft-repeated detail.

The day of consecration arrives. The architect is complimented by most of the spectators, and leaves in the evening in high spirits, in order to meet the committee for erecting a new Baptist chapel, or for building another wing to the hideous Union Workhouse in some town fifteen or twenty miles distant.

This may probably be called a rather exaggerated view of a modern architect's proceedings; but we believe that the experience of nearly every one who has had anything to do with church building (particularly in large towns) will furnish some features of a similar character. Of course there are exceptions, honourable and bright, but also not of very frequent occurrence. We have as yet in our communion hardly a man who can be pointed out as one who labours religiously, whose designs shew clearly his belief in the great doctrines which the old men always contrived to symbolize, whose life answers to his vocation, who attends at the prayers which our Church still offers up daily in all cities and in many towns, who fasts or rejoices as his Church directs at the different seasons of the Christian year, and who attempts not to design a church, except after rigid abstinence and humble prostration of mind, who makes drawings for every portion of his work with his own hands, not trusting to the very small portion of knowledge and still smaller amount of faith which a number of salaried clerks may happen to possess, and who silently and in his own closet and apart from the noise and bustle of a crowded city, pursues his religious occupation.

Such an one as this (if such there be in England now) might truly be called an artist: a title which very few modern church architects, so far as we know, can claim.

A painter or a sculptor would be ashamed, and justly, to acknowledge as his own, work done by his clerks; and he could not feel conscientiously that any credit was due to him for work done by them, and approved but not touched by himself. And yet the world seems to allow the existence of some ridiculous distinction between a painter and an architect, as though the one were properly more of an artist than the other; as if, though a painter may not call the work of other hands and other brains his own, it is allowable and even creditable (because usual) for an architect to do so. The fact is, that to this system may be attributed the very low rank as *artists* which architects are now generally found to occupy. Their present position is fairly not much higher than that of a trader in fine pictures. The man who can command most money, can secure the best aid; and so we frequently find that large and important buildings, ecclesiastical and civil, are indebted not only for their detail, but for their original design, to some unknown, unheard-of person, whose talents are made to supply the deficiency in his employers.

Why this, which would never be allowed in painting, is in architecture excusable, we are utterly unable to see.

The objection will doubtless be made to any such scheme as this, that architects would be unable to support themselves if they were confined to church building. Now though we should gladly see, and, indeed, prefer to see, men entirely devoted to church building, we are open to allow that there is no decided objection to the moderate pursuit

of all lawful branches of their profession by architects, provided they do not, as is too frequently the case, lend their time, their talents, and their knowledge acquired in the service of the Church, to her enemies.

Without being able to look forward to the days when so perfect shall be the revival in art as well as in religion, that bishops and priests shall emulate the science as well as the piety of a Wykeham, a Waynflete, a Beckington, or a Skirlaugh, we are able to argue from the standing proofs which they have bequeathed to us of the fact, that, to their entirely religious calling and lives must be attributed the solemn and beautiful effect of every building to which they turned their hands.

It seems to us that, as far as concerns the education of architects, the best and most correct plan would be to have men educated together upon a conventual or collegiate system, whose education should be not simply architectural, but at the same time, religious; for whom travelling fellowships should be instituted which would render it imperative upon them to visit examples, the best of their own land, if not of other countries, and study deeply the principles of their art before they attempted to practise it, and whose lives would probably do more honour to their profession than those of men who, chained to an office-desk during the days of their youth, are apt when the check is removed to do much they must heartily regret.

Be it our part, however, until a perfect revival shall have taken place, to form the best substitute possible under the circumstances, and by inducing our architects as a body to shew themselves evidently religious, if we do fall short of the glorious works of those good men of old, we may at any rate hope to surpass the faithless performances of the last three centuries.

We entreat all architects who hold their profession dear, who wish to see it elevated in the scale of art, to consider these observations fairly and quietly; let them consider in which case will be most satisfaction, most hope of honour in declining years, most service to the cause of our Catholick religion,—in that of the man who builds houses for God as he would houses for man, tempted to work by his prospect of worldly gain, or in the case of the man who, all intent upon giving honour to his beneficent Creator, shall holily and humbly labour in his cause, and think all trouble, labour, or pains, too little for his service. His emotions must indeed be sweet and enviable, if like Fra Angelico he has worked always on his knees in his holy labour, and with how sweet and humble an eye must he view the edifices his religion has enabled him to render so superior to those irreligious structures daily raised by unthinking or ignorant men.

REVIEW.

Plans, Sections, and Elevations of the Chancel of All Saints, Hawton, Notts. Folio. Published by the Cambridge Camden Society.

Few architectural works of the present day can, we think, compete with this magnificent volume. It contains five plates, exquisitely engraved by Mr. Le Keux, of atlas folio size, viz., ground-plan, east elevation, south elevation, and longitudinal sections, exhibiting the unrivalled Easter sepulchre in the north, and the equally elaborate piscina and sedilia in the south, wall.

The style of this edifice is the purest Decorated, and it forms probably the finest example of a parochial chancel in the kingdom. As a study it is invaluable; and the present work having been minutely drawn to a scale by Mr. G. G. Place, architect, who has also supplied the descriptive letter-press, it may justly be pronounced a most important and useful work.

The Society have advertised a similar publication on S. Andrew's, Heckington; and we trust the present is only the first of a series.

Parochialia. By the Rev. J. Sandford. 1845.

This is a book which has, we believe, excited some attention, and received a large portion of praise. It is an attempt, by the Vicar of Dunchurch, to describe his proceedings with respect to the "Church, School, and Parish," in his cure. It is with the first of these subjects only that we have to do.

And we are afraid that we cannot bestow those commendations on Mr. Sandford's Ecclesiological exertions, which may (for we have not read the other parts of his book) be due to his proceedings in his school and in his parish. Much has been done, certainly; and we should not feel it any reproach that much remains to be done, were there not a self-satisfied spirit about the account which makes us fear that it never will be done. Mr. Sandford, indeed, ingenuously owns that one or two arrangements are indefensible; but they are so hastily and casually mentioned, as if they were of very secondary importance in comparison with the changes that have been effected. And this in a church, where there are two galleries, and those, resting on the piers. "This," says Mr. Sandford, "in the present case was impracticable."—And "the present case" will, we suspect, always be the case, until our clergy shall enter into the spirit of the chivalrous old saying, "If it be possible, it *shall* be done; and if it be impossible, it *must* be done."

We proceed to point out a few of the reasons why S. Peter, Dunchurch, however much an improvement on what it was, is anything but a model church for other parishes.

At pp. 16, 17, there are two ground plans:—the church as it was, and the church as it is. In the latter, it is a grievous fault that the seats at the east end of the nave and aisles face north and south respec-

tively. This is not "to restore the interior, as nearly as possible, to its original state." (p. 11.) These seats appear to be for those persons whose predilection for close pues was not to be overcome.

"In the present instance," proceeds the Vicar, apparently unconscious of any impropriety in his remarks, "the chancel is seated with a view to parochial accommodation."—"The front rows are filled by labouring men, *who also occupy the steps in front of the Communion rails.*" (p. 21.)

Now it is a restoration like this which lays church restorers so powerfully open to the charge of unreality. What is the use of seating the chancel differently from the rest of the church,—nay, what is the the use of the chancel at all,—if it is coolly, deliberately, without apology, without the poor plea of necessity, to be thrown open to the laity? Better, even to those who approve of altar rails, to have none at all, than to put them to the use of chair backs. What is all this but a foolish attention to form, when the spirit is lost?

In daily service, it is said, this arrangement is convenient; and *presents somewhat the appearance of a college chapel.* But a parish church should *not* present the appearance of a college chapel. It would be just as real to persuade the parishioners to furnish themselves with monastick vestments, and boast that the church "presents somewhat the appearance of an abbey church."

Page 28. *Flues.* "The flue, through which the smoke passes, is.... carried up internally to the top of the tower, in the south-west angle of which it is concealed." We *did* think that no man, professing to be a church restorer, would have dared to recommend a flue, the open brazier having been once presented to his notice. But if he had a flue, we should have given him credit for honesty to shew his chimney, and not to produce a smoking tower. We could not but turn back to the frontispiece to see if this curious effect were represented.

Passing over the doors, of which we cannot approve, we come to the reading pue. The position ought *not* to be "at the junction of the nave and chancel"; but, of course, one of the upper stalls should be appropriated to this purpose. The sketch of the altar is most objectionable; and Mr. Sandford says as coolly,—The shape of the covering "should not be made to fit the form of the stall, but to hang in folds," as if the veriest student in Ecclesiology did not know the contrary. "In the absence of sedilia, simple oak chairs seem to be most suitable, placed so as to face north and south,"—a gratuitous piece of wrong instruction. Why not both, or rather, all three, on the south side?

But we must conclude. At p. 32 we have a triptych for inscriptions of charities! At p. 34, a vile design for gallery steps; (and we may remark, by the way, that, unless his engravings do him great injustice, all Mr. Sandford's wood-work is wretched;) and at p. 37, three hideous mural tablets.

We are very much amused at Mr. Sandford's caution. This book, it appears, is dedicated by permission to the Lord Bishop of Worcester. Now a prelate who holds rubricks to be meaningless, and daily service burdensome, is not likely to be well pleased with the principal crusaders against pues. In the catena on that subject, the Cambridge Camden

Society has no place for its Few Words to Churchwardens, nor History of Pues; nor is Archdeacon Thorp admitted among his brother dignitaries, some of whom have far less claim to be quoted than he has. Once, indeed, Mr. Sandford does quote the Cambridge Camden Society: it is with respect to his own east window; and then it appears (p. 23) as "a recent writer."

This is at least harmless; but the general spirit of this part of the *Parochialia* is anything but harmless. It has just enough truth in it to lead beginners into error; and a half-friend is the worst of all enemies.

COMMUNICATION.

ALTAR HANGING AT S. JOHN, WHITBOURNE, HEREFORD.

Sir,—Permit me to draw your attention, if it has not been done before, to a beautiful Altar Hanging, yet remaining in the church of S. John, Whitbourne, Herefordshire. The ground is crimson velvet; in the centre is a figure, on a Vesica Piscis, probably our Saviour, but the cruciform nimbus is wanting. Around this are figures of angels in attitudes of adoration, the rest of the ground being semée with stars and spread eagles or griffins. The border is very beautiful; fifteen figures of saints, each about nine inches high, with their emblems: at the corners, are the evangelistick symbols. The colours are much faded, and parts torn. No care whatever is taken of it. I found it in a dust-hole (!) under the pulpit stairs.

There are a few other objects of interest in Whitbourne church. The ground-plan comprises chancel, nave, and west tower, which is the almost invariable plan of village churches in that district. The fabrick of chancel and nave is Norman, though there are many additions in First Pointed. A beautiful sancte-bell cot remains of timber, octagonal, each side pierced by an ogee cinqfoiled light. These lights are now glazed; probably they were originally filled with weather-boarding. The whole is capped with a shingled louvre spire, the finial being a fleur-de-lys. The cradle roof of the chancel still remains; some of the bosses are very good. There are a good many encaustic tiles, but all of the same patterns, as at S. Mary, Great Malvern. The south doorway of the nave is plain Norman. The old oak door with its richly floriated hinges has been supplanted by a plain flimsy one of deal. The old door may yet be seen at the village blacksmith's, about half a mile distant. The lettern has been banished into the belfry; it is of rather late date, and very plain, and is very like one at SS. Peter and Paul, Lingfield, Surrey. A rustic lych-gate and stone stile remain; the former is about A.D. 1635. A precisely similar one is to be seen at the neighbouring church of S. James, Cradley.

I am, Sir, your obedient Servant,

October 13, 1845. A.

NEW CHURCHES.

Holy Trinity, S. Ebbe's, Oxford.—"The church is built in the Early English or First Pointed style. Its principal defects are these: it stands north and south; has scarcely any chancel; has plaster string-courses, arches, and corbels (with Roman and Grecian heads); has no centre-alley; has the prayer-desk facing the people, and the font close to the altar. But withal, as far as regards the architect's work, it has really the appearance of a Christian building. The pitch of the roof is exceedingly good; and the clerestory windows very respectable. The defects, in fact, (excepting the position, which is irremediable,) admit still of alteration. The font and prayer-desk appear to have been put wrong out of a very spirit of perverseness. And all this (strange to say) we are informed is the work of Dr. Plumptre, the Chairman of the Committee, and ex-President of the Architectural Society! Should this Society ever re-elect Dr. Plumptre, we sincerely hope that all architectural Societies throughout the kingdom will renounce their fellowship. It is really monstrous that a man who professes to understand architecture should perpetrate such gratuitous enormities.—*From a Correspondent.*"

We quote the above from the *English Churchman*; but should be glad to be informed that there is some mistake. One such building, perpetrated under the directions of the President of the Oxford Architectural Society, may do more harm by way of example, than all the exertions of the Society can do good by way of precept.

Holy Trinity, Harborne, Staffordshire, is an odious structure rendered at once offensive by pretence, and ridiculous by failure. The sprawling nave and transepts, the mis-proportioned tower and spire, and the little apsidal chancel (which is about the depth of a buttress), and the whole stuck over with pinnacles—what shall we say of them?—they are quite in character in a new church. The style, we scarcely need say, is Early English.

S. ——, Handsworth, Staffordshire, is a trifle better in plan, having no transepts and more of a chancel; but in detail is as bad as can be. A bad Early English building with a bad Perpendicular east window; a bad early tower with bad late buttresses will be allowed to merit condemnation. The modern "Gothick" buildings of this neighbourhood really make one regret that their architects have wandered beyond their proper province of Anglican paganism. It is a consolation, however, to know that Mr. Carpenter is gaining a name here.

S. ——, Oldbury, Worcestershire.—We wish we knew the name of the architect who is answerable for this design: he really ought either to be fixed for a week in the stocks, in view of his own church; or else never to be allowed to meddle again with ecclesiastical work. High red brick walls and low roofs, overgrown couplets all down the sides and triplets placed about anywhere in the ends, an Early English whole, with Perpendicular details, sufficiently demonstrate his incompetence to build a church.

S. ——, *Kingswood, Walton-on-the-Hill, Surrey.*—A Norman building; as bad as anything can be. The north side has a series of sham windows.

Christchurch, Epsom Common.—We can only speak of the exterior of this church; and about that there is something which we like, notwithstanding its frightful faultiness, namely, its freedom from hypocrisy. It is Norman; the plan, a nave, with apse, and bell-cot. The whole is of red brick, without even stone dressings.

S. John Evangelist, Clapham Rise, Surrey.—This is a pagan structure, and therefore beyond our province; but we notice it with a view to expose the abominable arrangement of the altar. We have said the structure is pagan, and our readers will have already concluded for themselves that its street-front is adorned with a tetrastyle portico. Now it happens that this front faces the east, and some of the subscribers to the building were actually old fashioned enough to desire that the altar should be placed towards that quarter. In order to obtain both an eastern portico and an eastern altar the following arrangement is adopted. The main doorway is formed in the middle of the front under the portico; by this, access is obtained not to the nave—to apply church language to a heathen building—but to the large gallery which runs completely round the church. On the inside of the door north and south spring staircases, which embrace as it were with their crooked arms a spacious chamber, fenced at the sides by the stair walls and covered at the top by the organ and seats for children. This chamber is the vestry, and a very luxurious one it is. Outside its western partition is placed the altar, in a chancel formed by two pilasters supporting the organ. This chancel is about the smallest we have seen. It is less than three feet deep, so that an easy "altar-chair" placed against the eastern wall projects into the nave! The only article in the place which bears any resemblance to church furniture is the clerk's desk. This is something like a simple lettern; but it certainly struck us as a little cruel, that, while the reader and the preacher have each their snug box respectively, like a cellaret and a wine-cooler, the poor responser, who has never been taught what to do with his hands in company, should be exposed in plain clothes to the criticism of so large and so well dressed a congregation.

S. ——, *South Shields.*—We have received a favourable notice of this church, which is Early English, with chancel, nave, and north aisle, and tower at the west end of the aisle. The roof, in particular, is said to be high-pitched and good.

We have been much gratified by the proposed chancel to be added to the church of *S. John, Broughton, Manchester.* The church itself is as horrible a modernism as we can remember to have seen; the chancel, which is Decorated, is of very good proportions and correct details. The architect had fallen into a mistake which (except by way of warning) we should not have mentioned; for it is to be altered. He had made the sacristy in the shape of a chapter-house, communicating by a short passage with the chancel. Thus, great additional expense would have been incurred, merely for the sake of a well-intentioned mistake.

CHURCH RESTORATION.

S. Andrew, Banwell, Somersetshire.—We are glad to learn that something in the way of restoration is doing in this church. The stained glass, chiefly heraldick, is taken from the rood-screen, where it was most ridiculously fixed some years back, and replaced in the windows. So fine a church deserves a thorough restoration.

S. Mary, Morpeth.—From the chancel have been ejected the high pues and the gallery, which usurped the place of the rood-loft; and double rows of benches erected for the choir. The walls have been freed from whitewash and plaster, preparatory we hope to the introduction of distemper painting. A new roof has peen put up, of the original pitch, covered with lead, and terminating in a gable cross. The floor of the sacrarium is laid with encaustick tiles with good effect. In the nave open sittings are substituted for about one half of the close pues. Lettern and litany desks (from the *Instrumenta Ecclesiastica*) are used. The font is removed to its proper place. The church-yard cross, we are glad to say, is restored. We wish the energetick rector GOD speed in his labours.

S. ——, Ulgham, Northumberland.—We hear good accounts of the chancel of this chapel, which has been rebuilt. A new nave is also to be erected at the joint charge of the Earl of Carlisle and Earl Grey.

S. ——, Mitford, Durham, has been altered for the worse. Doors and blue cushions decked with scarlet tape, make the pues more offensive than before. However, the old font has been brought back to the church from the squire's flower-garden, where we trust the font lately used has not taken its place. This church affords an example of the monstrousness of the monument system. The greater part of the south transept is railed off for a tomb.

S. Mary, Winterbourne, Gloucestershire, has been adorned by the erection of new roof, and by other commendable repairs.

S. Edmund, Newbiggin, Cumberland, is now being restored, we hope, in accordance with correct principles.

S. Mary, Woodhorn, Northumberland has been all but rebuilt, with many faults, but in a good spirit.

S. Andrew's Cathedral, Wells.—Commendable vigour is displayed in the works, which when completed we hope to describe in detail. The scraping is carried on with zeal throughout the nave, while the west-end and the roof are being painted. The tablets are all removed into the cloisters. We cannot sufficiently praise the complete, the faithful character which marks the attempt to restore this glorious cathedral; nevertheless we watch with extreme anxiety the proposed alteration of the stalls. Funds are said to be wanting; but we will never believe that the men of Somersetshire, where church restoration has made as great advances as in any part of the kingdom, will withhold their con-

tributions *now*, when it is in their power to make their mother-church the glory of the land. Why are not collections made in every church in the diocese towards the restoration of the cathedral? Why should the poor be debarred the privilege of offering out of their little for the honour of GOD'S House?

S. Mary, West Lydford, Somersetshire.—A small Perpendicular church has lately been taken down, and built again upon the old foundations and after the original design. Such a plan, if not ingenious, is at least safe. The architect employed was Mr. Ferrey. How many cathedrals, churches, chapels, we wonder, would satiate a first-rate London architect? or is his willingness to undertake jobs absolutely illimitable? There is need here of reform.

S. Mary, Wymeswold, Leicestershire.—We have received a very gratifying account of the restoration of this church, from its energetick incumbent, which we shall abridge, and make a few remarks on some of its statements.—"It was intended to retain the old nave roof: not from any excellency which it possessed, for it was a poor one, but from dread of the expense. However, in opportune time, the roof pleaded its own cause, by giving way. The result was, that a new roof is now nearly covered in. The chancel arch (a very bad and late one) is so much out of the centre of the wall, (the nave and chancel themselves being accurately in a straight line,) as to occasion the middle alley and the rood-screen doors literally to "*quarter*" with one another. The effect of this, now that the low seats in the nave will, by their lines of square ends, direct the eye to the fault, is bad beyond description: so much so that the church has been presented with a new chancel arch, at considerable cost. The chancel is nearly completed. It will be fitted with a single row of stall-seats, with sloping book-board and tracery fronts, and a seat attached to the fronts below, with elbows finished with poppy heads. In a small recess or chapel built out on the north side, stands the organ, with a break in the stalls leading to it, correspondent with a break leading to the priest's door on the south side." This arrangement is very objectionable: but we need not here repeat the arguments against it, which we brought forward in the beginning of our third volume. "The stalls are returned behind the rood screen. The rails (which are required by our Archdeacon,) are of the same tracery as the front of the stalls." To this, again, we object. Why ornament an eyesore, which, under an Archdeacon acquainted with ecclesiology, may be removed? even if it be allowed, that he has any right to require them, *where there is a rood-screen*. "The whole space within is to be paved with encaustick tiles, which are also to be intermixed with plain tiles in the alley. The bay of the roof over the altar will be painted in colour: its four corbels being carved into the four Evangelistick symbols. The other two bays of the roof are stained. The organ front, which *was* loaded with mistaken tracery, will be divided by beadings into panels, which will be diapered or bear inscriptions. The great east window, a new one entirely, is being stained. The north and south windows, within the rails, are being done in Powell's quarries, to prevent

transparency, but with the hope of one day exchanging them for something more costly. The other two windows, (these four are high six-light perpendicular windows with transoms; the east window a ten-light ditto,) have plain glass with stained heads, bearing emblems of the Passion. So much for the chancel. In the nave, *every* window head, and three entire windows, will be stained glass. A two-light window commemorates a departed child—the west window in the north aisle; the subjects being S. Clement (his name) and S. John the Baptist; the window is immediately over the font. In the head is the Holy Lamb. This window is very rich. Another two-light window has been given: subject, S. Stephen and S. Philip, deacons. The great west window in the tower was given in on the contract by the architect and builder. The ground, figured quarries with the Holy Lamb in the centre in the vesica, and the four Evangelistick symbols in the side lights. A very chaste and beautiful window, and on a summer's evening, when the light streams up the nave, perfectly glorious. The corbels of the nave roof are angels bearing shields, twelve in number, over the piers and responds. It is intended to place the names of the twelve Apostles on scrolls below them, over each pier, and emblazon the shields with their appropriate emblems. (Apoc. xxi., 14.) The only thing now wanting is to replace our once noble spire, which was struck by lightning and taken down in 1782. In order to this, the tower which was shaken also would have to come down as far as the cill of the belfry windows, which must, however, be almost done to restore the gablets and crockets with which the buttresses are enriched, and the tracery and jambs of the belfry windows, which are decayed and cut out. We have some hope that the spire may be done. I omitted to state that the whole of our wood-work below is solid oak: the roofs are pine. The nave will be lighted by two *coronæ* of brass, and the aisles and chancel by sconces which are very beautiful. We shall use Price's candles, which have been tried in this neighbourhood, and have most of the benefits of wax, in decency of management, and brilliancy of light." We have not, we think, alluded before to the subject of candles. They should most decidedly be of wax: composition is nearly as bad when used for wax as is cement in imitation of stone.

S. Francesco, Bologna.—We have before mentioned the repairs of this church. Our readers will be glad to learn that the works are proceeding steadily, though slowly. The church is of great size, built almost entirely of brick, even to the piers. The nave is of surprising height, vaulted in octopartite bays. The clerestory windows are blunt lancet headed. There is no triforium, but an arcade of broad-pointed arches spring in from octagonal brick piers, with caps and bases of a boldness and spirit very unusual in Italian pointed. Without any intervention of screen, or even diminished breadth, the choir exhibits a seven-sided apse, all the sides having circular lights and lofty lancets above the acute arches which separate it from the retro-choir. According to the original design, the transepts did not extend beyond the breadth of the aisles; but chapels had been added at their extremities in the classical style, and a modern Lady-chapel had been built at the east end. Along the aisles, chapels have been built of various dates and

designs, making the exterior very varied, and having quite spoilt the original pointed character of the interior. The church is further remarkable for its noble flying buttresses round the choir and on the sides of the nave; for an extremely beautiful and lofty square tower, of moulded brick, elaborately panelled in various stages, at the south-east part of the plan; and for a very imposing west front. Unfortunately, however, the latter is, in a great degree, a sham front—the common fault of Italian façades. The repairs, at present completed, are as follows. The large western circular window and the two lancet-headed lights below it have been restored; the choir has been cleared and repaired; its stalls are now nearly finished. The stone reredos has been quite renewed and set up over a new altar. The design of the reredos comprehends a broad central niche, filled with a sculpture of the Coronation, and supported by four niches on each side, each containing the figure of a saint. Above the canopies of this lower range are nine smaller niches with half-figures in them. The central compartment rises higher, with another niche containing figures of the Blessed Virgin and the Holy Infant, the spiry canopy of which terminates in a beautifully wrought rood, with our Lady and S. John the Evangelist standing by it. The eight subsidiary compartments terminate in lower pinnacles, and the design is flanked by buttressed pinnacles ending in figures of angels blowing trumpets. The whole is of most delicate workmanship, and in white Carrara marble. The whole of this is a restoration from existing fragments. The more difficult task remained, how to adapt it to a new altar. In this we cannot think the architect successful. The new altar is a large slab of white marble, supported in front by four carved spiral columns of the same material. Behind the columns, is a front carved in very low relief in arabesque patterns. The reredos is placed on a high marble structure, which rises *above* the altar. This substructure appears to us much too large. It has the effect of raising the reredos far too much, so that the effect of its own delicate work and its relation to the church are both spoilt. And the substructure itself is, although meant to be pointed, very classical in character, horizontal lines prevailing, and the panelling being very shallow. There are multifoils with reliefs of angels singing, which want severity of expression. We can only account for the exaggeration of this substructure (the bad effect of which is recognised by the very workmen in the church,) by supposing that Professor Antolini was not bold enough to set an example of reducing altar pieces to a more moderate size than the later continental taste has allowed. At the same time, great credit is due to all concerned for this attempt. It is one of great importance, being, perhaps, the first movement in Italy towards a revival of the Pointed style. The whole restoration is to be conducted in this style. The transepts will be altered, and the Lady-chapel, as well as the aisles and their chapels. We hope the Franciscan order will revive it sold love for Christian architecture. The architect is Professor Filippo Antolini.

S. Peter, Evercreech, Somersetshire.—It is most annoying to learn, that in a church where so much has of late years been done, and well done, as in Evercreech, the authorities should shew themselves so desti-

tute of taste as to put up in the newly erected south aisle, a gallery to match the one constructed in the north aisle, in 1825. Save in these galleries, there are no pues in the church. The font and the pulpit were carved by the hand of a former incumbent. The chancel roof is painted or, azure, and gules. This parish is fortunate in retaining a fair village cross. We would suggest to the parishioners the wisdom of setting the fine old church of S. Peter free from the disfigurement of galleries, and erecting a chapel-of-ease in a convenient situation, for the accommodation of the large population. In such a case, perhaps, as the mother church is S. Peter's, the chapel might be consecrated under the invocation of S. Paul.

S. Giles, Little Malvern, Worcestershire.—We are glad to find that steps are being taken for the restoration of this beautiful church. We are informed, by a circular, that—"The nave has altogether disappeared, the transepts and side chapels are in a ruined and dismantled state, while the tower and chancel, which are alone available for Divine worship, although comparatively in a sound and good condition, are most lamentably disfigured by injudicious repairs, mutilations, and neglect. As a step towards the complete restoration of this church, it is proposed to put the substantial part of the fabrick into a perfect state of repair, to remove the soil which has accumulated around the walls, to re-open the original windows, to thoroughly scrape and cleanse the walls of the interior, to substitute open oak sittings for the present irregular pues, and, as far as possible, to restore this part of the church to its former beauty, and render it more becoming the worship of GOD."

S. Nicholas, Great Yarmouth, Norfolk.—This church is one of the largest parochial edifices in the kingdom. It consists of a chancel with north and south aisles, a nave with north and south aisles, and a transept, over the intersection of which and the nave is erected the tower and spire. Its great peculiarity is, that the nave is considerably smaller than the aisles, both as regards height and breadth. The church of Cheux, in Normandy, is somewhat similar. It has suffered dreadfully. Among other things, the east wall has been taken down, with about nine feet of the side walls, by which means one of the three windows on each side has been totally destroyed, and the east wall re-built in the most ordinary manner, with an offensive carpenter's window. Some other noble windows have been partially blocked up, and the remaining space filled by a barbarous imitation in wood of Gothick tracery. The spire has been considerably shortened; tasteless battlements have been substituted for the ancient parapet; and the whole of the south side and west front (as well as the tower,) covered with most unseemly plaster. It is now proposed thoroughly to restore this church, and to rescue the poor remains of the priory (which adjoins it,) from its present use as a *stable*. The architect is Mr. Hakewill: the estimate is £5000. It looks well for the feeling of the College of Arms, that Rouge Dragon should be one of the secretaries for the restoration.

We have received the following account of *S. Michael's, Clifton, Oxon*, from a correspondent. The only thing which we find to object against this restoration, is the panelling, &c., of the altar and the character of the

spire. "The whole interior and a great part of the exterior is entirely new, and it is only the massive, low, round pillars which mark its ancient date. The restorations have been carried out at the sole expense of the lord of the manor. The font is new, square, and very richly carved. The seats are all open, of oak, with plain square ends, free and unappropriated, excepting two seats which are cushioned and stand in the most convenient place in the nave, and are reserved for the poorest and most infirm people in the parish. The pulpit is of stone, with rich carvings; the lettern good. There is no visible division between the nave and chancel outside; within there is erected a handsome oak screen. The chancel has an extremely rich appearance. All the windows are filled with stained glass. The altar is of stone, and solid, panelled, and ornamented with carving; the top is a thick stone slab, on which stand two handsome gilt candlesticks. On the north of the chancel, stands a very fine canopied tomb, with a recumbent effigy of the refounder's brother, who died about three years ago, clad as a merchant. There are two rows of stalls in the chancel, which is paved with encaustick tiles. The church is lighted by two large *coronæ* with wax candles. There is daily service. The porch on the south is of stone and very spacious. The roof is of a *very* high pitch, filled with dark oak. The whole effect is most religious. The bells, five in number, are hung one over another in a small spire: I have not seen one before like it; they can only be chimed. There is a floriated east gable cross. There is also a very good new lych-gate of dark stained oak with seats in the interior, very high pitched; surmounted by a gilded cross, and appropriately carved with texts from the burial service. The poor are proud, as they well may be, of their little church."

CHURCH DESECRATIONS.

The font cover in *Holy Trinity, Long Melford, Suffolk*, was sold by auction within the last forty years, to a Quaker at Clare; and he now uses it as a top to his summer-house.

We are informed that in *All Saints, Hutton, Essex*, the font is turned topsy turvy; a small basin being placed on the inverted base.

In *S. Martin, Chipping Ongar*, there is no font of any kind.

The Church of *S.* ——, *Brentwood*, was, a short time since, made over to a gentleman, resident in the town, in exchange for a piece of ground, on which to build the new church—the most hideous structure conceivable. The purchaser sold the old church to the National Society; by whom it was converted into a national school, and that which was the altar is used as a writing-desk.

The condition of *S.* ——, *Chessington, Surrey*, is disgraceful beyond what we should have conceived possible in a village within fifteen miles of London. It is dark, damp, filthy, to an almost incredible degree. The altar rails stretch but half across the chancel; their place on the southern side is supplied by a pue that faces west.

NOTICES.

We are sorry to observe that the collection of curiosities, which is kept behind the show-door of the Pitt Press, contains an ancient leaden coffin, lately dug up in Norfolk. The bones are said to have belonged to a Roman; but does that circumstance atone for the sin of grave-robbing? We should be glad to learn the difference between the crime of one who violates the sanctity of the tomb in order to procure a subject for dissection, and the act of those who steal a coffin and its contents, throw out the bones, and exhibit the lead in a show. The former can at least plead utility: perhaps the University authorities find their excuse in the open mouths of "lions."

The following passage occurs in Collinson's History of Somersetshire. In a work of the eighteenth century it is as delightful as unusual to find an expression of opinion so reasonable and pious. "The original intention of erecting crosses was to remind people of the meritorious Cross and Passion of our blessed Saviour Jesus Christ; and of the duty incumbent on them to pray for the souls of their departed brethren. Formerly there was scarce a village or hamlet which had not one or more of these pious mementos; some of them were inscribed with the names of the erectors, and with admonitions to the devout pilgrim; sermons were frequently delivered from them, and the knees of our religious ancestors with gladness pressed those steps which the degeneracy of modern times has studiously contrived to unhallow and destroy."

We were grieved on the day of the "Excursion train" from London to perceive, that the miscellaneous visitors were allowed to parade SS. Mary and Nicholas, commonly called King's Chapel, in their hats without a hint from the authorities upon the propriety of reverential conduct. Few perhaps knew the place was a church. Perhaps they thought it a "Popish" building.

Christ-church Cathedral, Dublin, has an altar "composed of one splendid slab of green scagliola, highly burnished and set in a Gothick arch, relieved and extended at either side by square slabs of the same composition, in imitation of Sienna marble." Thus we see that Orangeism itself has not attained to the purity of Cambridge Protestantism.

S. points out an erratum in Prof. Willis's "Architectural History of Canterbury Cathedral," page iii. Mr. Willis quoting the *Rites of Durham*, says there was upon the rood-screen of that Abbey "a lantern of wood, like unto a pulpit," &c. For lantern read "lettern." The passage is correctly given in the *Ecclesiologist*, III., 166.

A correspondent assures us that until very lately, it was the custom of the people of Stringston to do obeisance to the churchyard cross described in our last number. Such traces of ancient piety are occasionally seen in our rural population.

We have heard that a member of the Imperial Parliament has lately erected in his parish church an altar which according to the best authorities is strictly *legal*. It is massive, and of stone; but it runs upon casters! The pitiful imbecility of recent conceits could not be more forcibly illustrated than by this development of moveable table-legs into their legitimate termination. We can imagine some zealous puritan of the parish devoting his time and labour to keep the casters well polished and oiled; in order that when Will Dowsing the Second (in the person, perhaps, of Mr. *Close*) shall visit the church, he may be saved the trouble of using a crow-bar.

The principles of church-arrangement advocated in the *Ecclesiologist* are supported in a singular manner by the Visitation Articles of Bishop Cosin, lately published for the first time in the second volume of his collected works. As the reputation of Cosin has always stood very high in the estimation of orthodox members of the English Church, and as he has been appealed to by the present Lord Bishop of Exeter as an eminent authority in ritualism, and as to him was assigned a great, perhaps the chief, share in the last revision

of the Book of Common Prayer, the value of his testimony to the practice and still more to the intention of the Church cannot be overrated. We call attention to the opinions of Bishop Cosin respecting rood-screens, faldstools, font-covers, &c.

"Chap. I.—*Concerning the church, &c.*

"First, whether is the body of your church or chapel, and the chancel thereof, in good reparation, decently kept as well within as without, &c.

"Is there a partition between the body of the church and the chancel? and if not, when and by whom, and by what authority was it taken down?

2. * * "A chest, as well for the safe keeping of the books and ornaments of the church, as the said register; &c.?

3. "Whether have you a font of stone, with a comely cover, set in the ancient usual place; a little faldstool, or desk, with some decent carpet over it, in the middle alley of the church whereat the Litany may be said; &c.?

"Have you a hearse to carry your dead upon to their graves, if need be?

4. "Be there any new pues or seats erected in your church or chancel, in places where none were before, or old altered, or taken away? By whom, and by what authority?

11. "Whether have any bells, ornaments, or other utensils of the church been aliened?

12. "Whether hath any encroached upon the churchyard? Is there any lease, &c.? Have any trees there growing been felled?"

Articles of Inquiry in the Archdeaconry of the East Riding of York.

THE church of S. Mary, Moreland Bishop, Devon, is in a most distressing state. The east window is modern, round headed, and without monials. The reredos Corinthian. Within the altar rails are two pues. The entrance to these and to the altar is close to the north wall, so that those who occupy the south pue pass in front of the altar and within the rails. The altar itself is a wooden cupboard standing on the ground. All the south windows of the nave were "gutted" by a former rector, for the sake of more light! Round three sides of the church are exaggerated galleries, yet the number of sittings is quite inadequate to the wants of the parishioners. At the afternoon service the pues are doubly filled, the occupants taking it in turns to sit down. A vestry at the east end has a gigantic chimney. The west window in the tower has been converted from a third pointed to a round headed one. The rood-screen has been removed and placed tier upon tier in the tower-arch, its open work being boarded up. Much of the church is green with damp.

WE have already taken occasion to condemn the alterations effected under Mr. Carver, architect, in S. Mary, Cannington, Somersetshire. One of the alterations consists in a heaping together of pues in the middle of the church, so as to increase the privileges of a tall pulpit placed in front of the high altar. An old person in the church lately remarked to us, "Ah, Sir, 'twas a sad pity to move the pulpit. When it stood on one side we heard very well; now we hear nothing at all, and the farmers say they cannot tell Mr. D—— from a blackamoor." The flood of light from a large east window at a preacher's back of course renders the features and complexion indistinguishable, and the refinement of a red curtain to fall theatrically (as at S. John's, Bedford Row) the moment the orator mounts the rostrum, is happily unknown. This church was formerly conventual. We regret to see that the present nunnery chapel is any thing but an ecclesiastical edifice.

We willingly insert the following:—

SIR,—My attention having been lately drawn to a misstatement in an article on Stained Glass, in Nos. XXV. and XXVI. of your Journal, calculated to do me an extensive injury, I trust I may be allowed a brief space in your pages to correct it. The window I painted for Ely Cathedral, which appears to have incurred your disapprobation, both as to its execution and price, instead of costing *the enormous sum of* £500, was estimated for £310, and this sum I received. I remain, Sir, your obedient Servant, DAVID EVANS.

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